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EXCLUSIVE COLOR PIX
ROBERT PLANT
BOWIE CENTERFOLD

ROBERT PLANT Exclusive Interview

"ONE SMALL STEP FOR MAN..
ONE GIANT STEP FOR SIX NIGHTS
AT MADISON SQUARE GARDEN...."

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ROXY MUSIC

SECRET STORIES
BEHIND THEIR LP COVERS

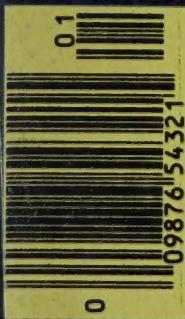
NEIL YOUNG BITTERSWEET DREAMS & AZTEC VISIONS

PAUL RODGERS MOODY & LOWDOWN OR UPTEMPO & MEAN

PATTI SMITH STARRY EYED SPACE ANGEL

JIM DANDY TALKS ABOUT RELIGION, THE SOUTH, POLITICS, & BLACK OAK

WORDS TO THE
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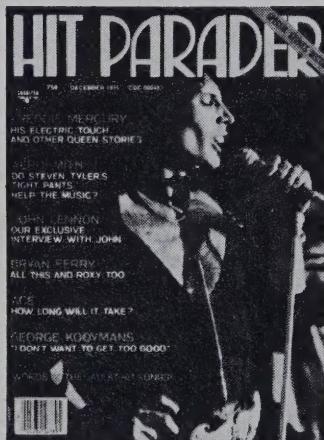
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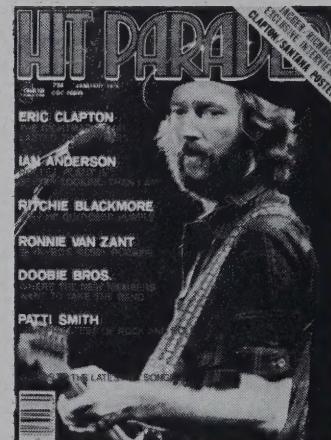
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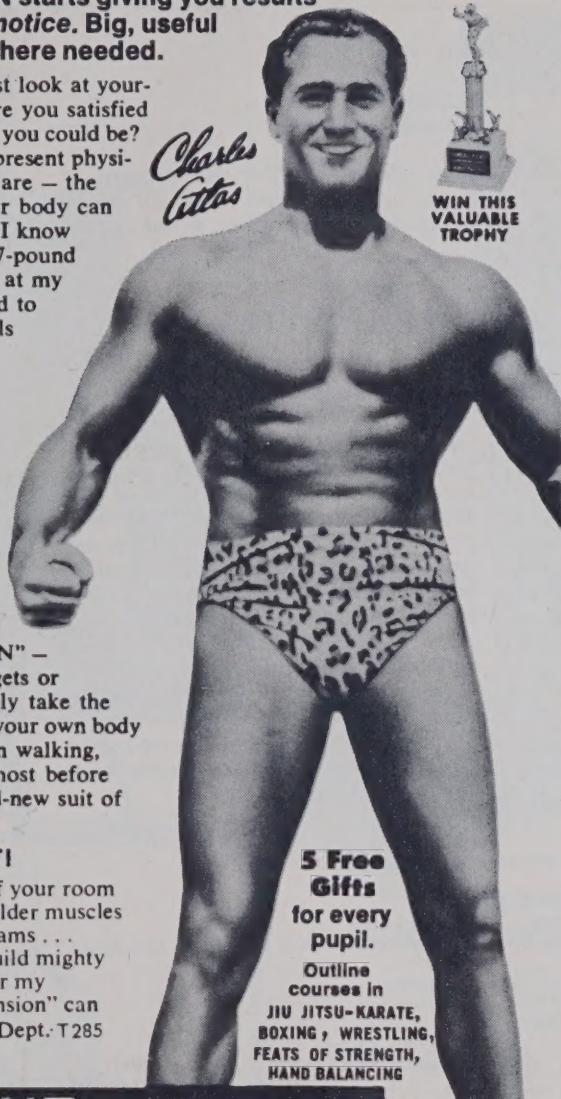
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WE READ YOUR MAIL

KEITH & RONNIE....

Dear Editor,

After reading a letter by Suzi Johnstone in the February '76 issue, where she made comments about Keith Richard appearing with Rod Stewart on the *Midnight Special*, we would like to ask a few questions:

1. When did Keith Richard join Faces? We thought that Ron Wood was considering joining the Stones, but had no idea that Keith was making a similar move to Ronnie's (former?) group!

2. Or, did Rod decide he couldn't be without Ronnie, so he joined the Stones, too?

3. What we're really trying to say is: Are you sure you didn't mistake Ronnie for Keith? We don't understand how anyone could confuse the two, but we find it hard to believe that Keith would be on the *Midnight Special* with Rod. Could it be it's really Woody's sweet smile and beautiful, perfect teeth that turn you on so? We know they turn us on. Keith does not need Ronnie to smile for him. His smile is (and always will be) beautiful anyway.

Sandie and Ginny

Dear Sandie and Ginny: Keith just sat in with his pal Ronnie for a London concert last year which was filmed for subsequent airing on the "Midnight Special." At this writing, no contracts have been signed, but look for Woody to join the Stones. (Ed.)

OUR FACE RED

To Whom it may Concern,

Think I could have a job reviewing records for your magazine? My God, I nearly died laughing at Archie Goodwin's review of "Who by Numbers." Perhaps the reason Roger Daltrey's voice sounds so "unusually smooth and gentle as to be quite unfamiliar" on "However Much I Booze" is because *Pete* sings it, *not* Roger. Does this guy of yours think Roger sings *every* Who song, because he also credits him with singing "Blue, Red, and Grey" which is also Peter Townshend. Sorry this letter is written so sloppily but I was so mad (and at the same time laughing) I had to introduce the

Who to poor Archie.

A Concerned fan,
Roxane L. Streeter

Dear Roxane: We've had dozens of letters saying the same thing. All we can say is oops — sorry, you're right. (Ed.)

DREAMSVILLE

Dear Whoever,

Hello. I would've written sooner, but I just got back to Earth. I'm surprised I am back!! The reason for my mood is because I recently went to a "Black Oak Arkansas" concert. Man, that Jim Dandy really turns me on! I thought I'd died and landed on a cloud when Jim reached his hand out and actually touched mine. I mean, there ain't nothing that exciting about body contact, but, WOW!! I was tempted to jump right up on stage with the guy. Everyone else was high on grass, but I was high on HIM!! Please, please, print more stories on him! I've read up on him all I can (too bad I can't get the inside facts first hand!).

Love, love, love,
The Penguin
Tennessee

Dear Penguin: See article in this issue. (Ed.)

KISS ON...

Editor,

Well ya finally got into "Kiss" huh? I've been watching and waiting, I decided to write my warning before the "Losers" wrote in and said that "Kiss" are fags, sickos, or queers. Now, I feel that Kiss is fantastic and as for makeup on rock 'n roll singers, I've worn it. And just as Criss is a cat, Stanley a superstar, Freley a space man, and, my love, Simmons is a creature, (vampire perhaps?) I was a "Fox".

So be nice and Gene won't breathe fire on you.... I give warning and all take heed - "Those who cut down Kiss, cut down 'The Fox' and I play rough." Now I don't wanna be redneck but have been forced to by small minded jerks who feel that all rockers look like Ron Van Zant or Mick Jagger (I also dig on both). Don't get the wrong idea. I'm not trying to be cute or

nothing, but, who but an original Kiss (Pre-Alive") will stick up for my main men? Keep cool and stay high, Hit Parader's, okay? (We Females dig Males like Kiss).

#1 Kiss-er,
The Fox
Davenport, Iowa

Dear #1: Wanna bet how much mail we get on this? (Ed.)

ETC.

Dear Hit Parader,

Is it true that Roger Daltrey may have possible cancer of the vocal chords?

Patty McNeil
New York

Dear Patty: Not that we know of. (Ed.)

Dear Hit Parader,

I opened the March 1976 issue and was looking through it when I came across two articles: "Roxy Music Proclaims Their Grandeur" and "A Chat With Bryan." I wouldn't believe how much Bryan Ferry looks just like my favorite actor Martin Sheen. It's Un-real.

S.J.

Dear Hit Parader,

When is America going to learn to recognize true genius? When are people gonna stop listening to the same kinds of tired, cliched rock music and listen to a real ARTIST for a change? I'm talking about none other than JOHN CALE! The man has put out five albums of fantastic music which defies classification of any kind and yet most of the people I talk to don't know who he is. I mean, Dylan, Neil Young, Bowie, Rundgren, etc. are all fine but when compared to the Milton of Rock 'n Roll they all fall flat.

Few other artists could do as many things as he's done, because few are that versatile. And his voice is so reminiscent of Jim Morrison that it's uncanny. But most of all, I don't think he's ever repeated himself, ever done the same thing twice. His "maniac" side is undoubtedly one of his greatest assets. John Cale should get five Academy Awards, for *Paris 1919*, *FEAR*, & *Slow Dazzle*, respectively, as far as I'm concerned.

So let's hear more on him, O.K.? Although he deserves an entire magazine to himself (or maybe even an entire book.) And let's hear more on other UNIQUE artists of the seventies, like Patti Smith, Nico, Eno, & Bruce Springsteen.

May MANIACAL GENIUS PREVAIL,
A FAIRWEATHER FRIEND IN
ANTARCTICA

Dear Fairweather: We couldn't agree more. (Ed.) □

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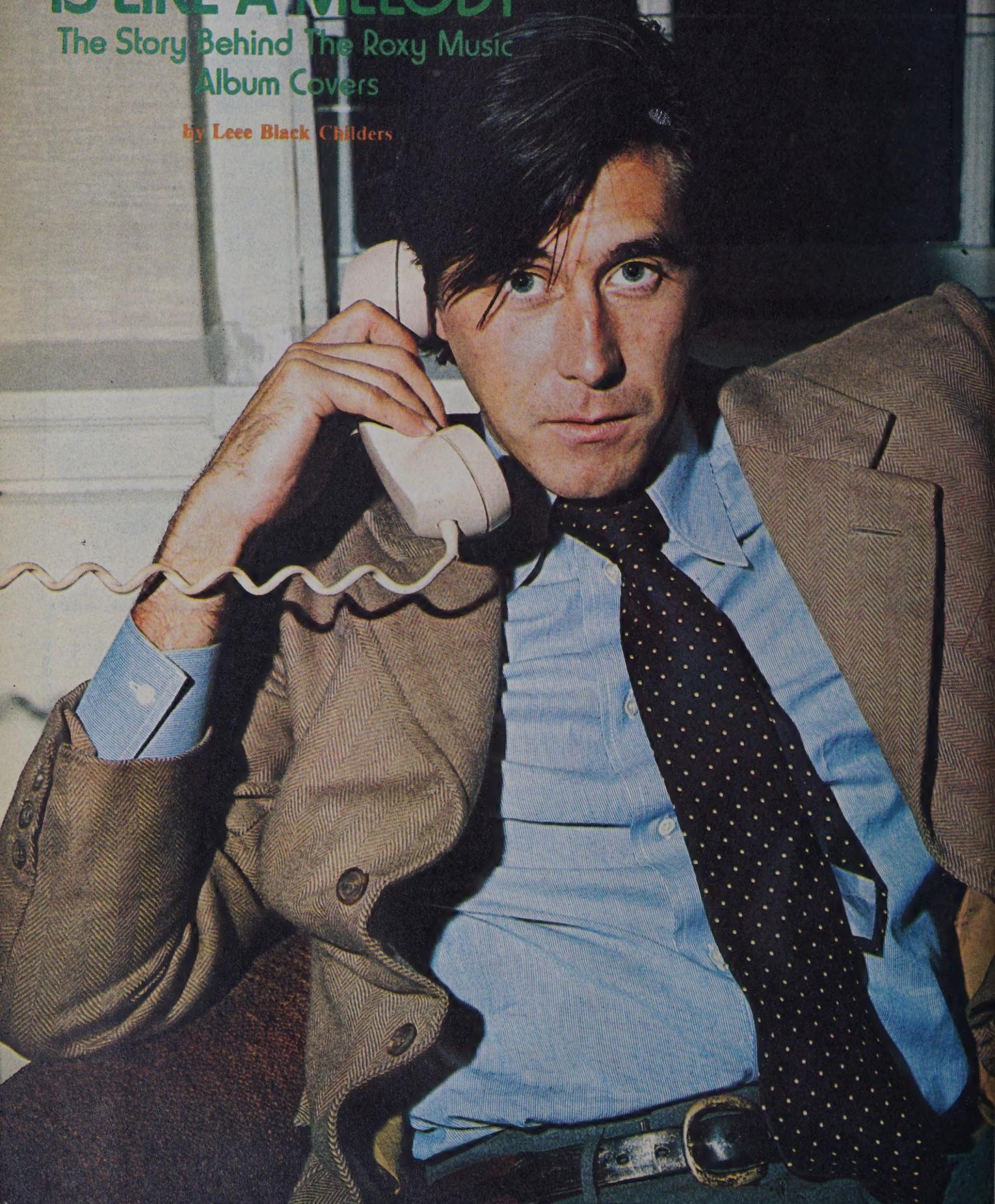
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A PRETTY GIRL IS LIKE A MELODY

The Story Behind The Roxy Music
Album Covers

by Lee Black Childers

"They ... had complete faith
in my taste, even though my
ideas did seem a bit bizarre,
they went along with it..."



If you ask someone "in the business" their opinion of album covers you get hysterical, crazed responses. These otherwise sober gentlemen (the record company executives, promotion men, art directors, and sales managers) regard the album cover as something devised expressly for their torture. A.) It is constructed out of cardboard covered with expensive high-gloss paper, both of which are endangered resources now and therefore extremely expensive. B.) The artwork, usually prepared by a stoned friend of someone in the band, is always late, even later than the tapes for the recording it contains, and often is the reason an album is shipped to distributors later than was planned; thus screwing up advertising and promotion schedules. And C.) the artwork as likely as not contains something ugly, dope-oriented, or obscene which must be deleted from the picture lest record stores that cater to a family trade, like Korvettes, refuse to display it. All this and more result in giant headaches for those responsible for selling the product once it has been created. (Remember these problems. We haven't heard the last of them.)

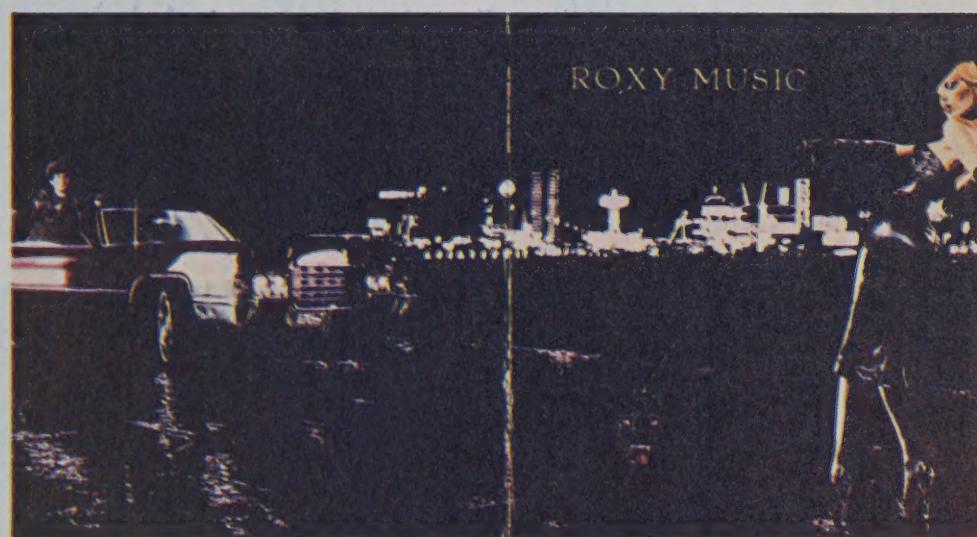
But what of those who create the album — the groups and singers who must in the end answer for both record and record jacket. A lot of them are just as upset by the whole album cover trip as the execs. If they're a new group, the record company will almost certainly insist that their cover art be created by an artist employed on a full-time basis by the company, thus gaining control over problems B & C listed above. To the group, this means the artwork on the cover of their debut album will be created by a person who probably doesn't know them, or care to know them, and who is also currently involved in creating artwork for a collection of Ukrainian folk songs, the Des Moines opera society doing *LA TRAVIATA*, or Rita Moreno reading her favorite nursery rhymes in Portuguese. The group invariably has huge screaming fights with the company, and nearly always loses. More established stars are allowed to select the artist of their choice, but constantly seem to be running afoul of problem C since a rock star and a promotion man can hardly be expected to agree on what is obscene or offensive to the highly sensitive "rack jobbers" who stock the record shelves of the major department stores. All in all, album covers can be one big pain in the ass.

What use is an album cover anyway? It serves to protect the album from dust and scratches for those of us responsible enough to replace the record in its cover after playing it. It provides fans with either a colorful picture of the enclosed artiste or at least something unusual or interesting to look at. And most important of all to those who must live by the unpredictable fortunes of record sales, it might, just might, attract an unenlightened potential customer to at least pick up the album in the record store and think, "Who the hell is this?" There are those who say that the cover art never

Color photos by Leee Black Childers



"In America it has long been practice to use beautiful girls to advertise everything from new cars to cigarettes to booze..."



"For this cover, Anthony outfitted Amanda in a black leather outfit and six-inch spiked heels..."



"The beautiful, voluptuous girl lost on the jungle island ... 'Stranded' ... and at the mercy of the elements..."

sold an album that wouldn't have otherwise been purchased anyway. I am here to tell you, they lie.

In my record buying history I have several times been tempted into buying a record because of its cover — zum Beis-

piel: "The Cadillacs Meet the Orioles", at the time, believe it or not, I was unfamiliar with the groups but the cover showed three leather jacketed hitters, so I thought it must be heavy; "...And Then I Wrote," whoever Bernie Wayne and his



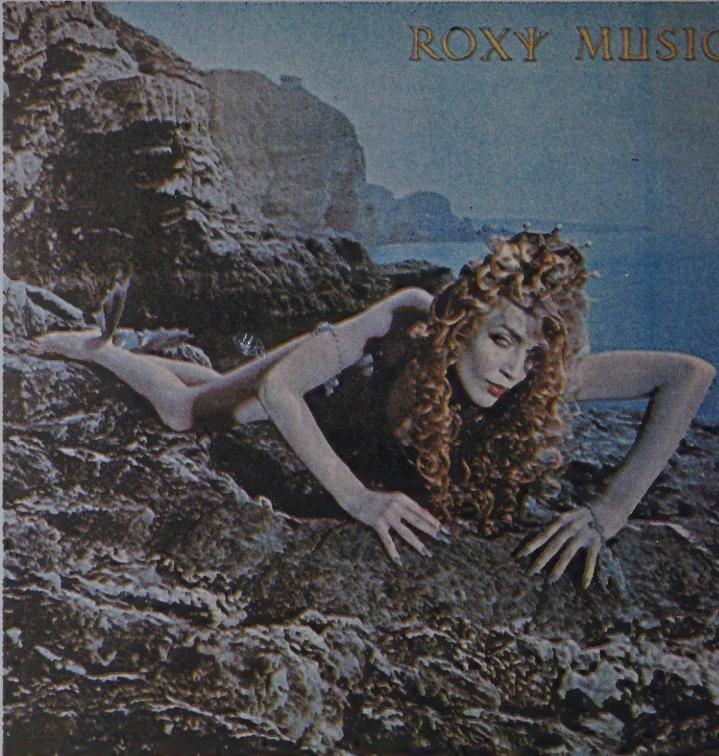
"I had been considering the idea of 'Country Life' for some time ... meeting these girls gave me the idea..."

orchestra are they had the good sense to put a gorgeous picture of Jayne Mansfield on the cover; "Jimmy's Blue," Jimmy Clanton in a perfect DA; and a Cher album featuring a big soulful close-up I was a pushover for. (Wayne County reports that he once bought an album called "Blues For A Stripper" just because of the fabulous Sixties stripper on the cover.) Incidentally, I am still searching for a copy of an old Dion album that cover features Dion being embraced by women's arms clad in wonderful Fifties gaudily colored, elbow length gloves. A classic!

All of this brings us to a man who beat the system, Bryan Ferry. From the first Roxy music album he has retained complete artistic control of the album art — first coming up with the concept, then selecting the photographer, model, make-up, location, everything — overseeing the construction of the final artwork, and delivering it, on time, to the record company.

I have always been intrigued by Roxy's covers, and when Bryan was in town recently, I decided to sit him down and get all the dope on each one of the album covers straight from the man responsible. The albums, as you must know, each feature a striking pin-up style female, instead of the more usual photo of the band. The band's members' pictures go on the inside, or more recently, on the back. (Quite a decision, considering how fantastic this band looks.) It is, without a doubt, one of the most successful series of album covers yet devised, and very popular with the millions of Roxy fans.

Naturally, the first thing I wanted to know from Bryan was how he got away with it, especially starting with his first album cover; didn't the record company



"It wasn't easy to get permission to photograph on the cliffs, but we managed."



object violently? No. It seems that Roxy was lucky in that their management had previously done King Crimson with the same company, and had long been insisting on control of the album art. "They continued the same policy with Roxy from the start," Bryan explained, "They had complete faith in my taste, and even though my ideas did seem a bit bizarre, they went along with it. To me, this concept seemed perfectly logical; in America it has long been standard practice to use beautiful girls to advertise everything from new cars to cigarettes to booze — that is, those things meant to carry a connotation of pleasure and luxury, which was of course just the attitude Roxy hoped to express." (The second album is even named, *For Your Pleasure*.) The basic idea was not a new one, but the incomparable Ferry touch was the thing that made his covers different; that made them striking, unusual, and irresistible.

"On the first cover, I wanted very much to follow the time honored tradition of pin-ups. I wanted the sort of girl," he says, "who might grace the top of a box of chocolates, so I selected the lovely model Kari-Ann." (The final picture was somewhat hotter than anything I have ever seen on a chocolate box, but it was just what Bryan wanted.) Bryan first saw Kari-Ann at an Ossie Clark fashion show in London; he was taken with her presence, as was the entire audience who applauded avidly each time she appeared in a new ensemble. He knew she was the girl for his cover, and when approached, she readily agreed to do it.

"I asked my friend, designer Anthony Price, to do her clothes, make-up, and hair. Price has continued to work in some capacity on every subsequent album. Then, with what I imagined would be a touch of humor, I sneaked a gold record in the picture just under the ruffle of Kari-Ann's stole. I never dreamed that this, my first album, would go gold — but it proceeded to do so in England almost as soon as it was released. So the gold record in the picture turned out to be a good portent of things to come? And Kari-Ann? She now lives in seclusion in the south of England and only works on very special assignment.

Except for the name of the group in simple script, the first album had featured only a stunning photograph of the girl, with the band's pictures and all the album information on the inside — an almost unheard of practice. Its gigantic success, of course, made it easier for Bryan to continue this theme for his future cover art. He considers his albums closely related to one another, and like anything in a series, he thinks that the artwork as well as the music must relate to that which has gone before and that which is to come.

"The second Roxy Music album, *For Your Pleasure*, features yet another lady who is very much the sensation in London society, the amazing Amanda Lear," Bryan continued. (You may recall Amanda as the sultry Dooshenka on the David Bowie *Midnight Special* Special.) "For this cover, Anthony outfitted

Amanda in a black leather outfit and six-inch spiked heels. She's seen on a wet city street walking her black panther while her amused chauffeur looks on. In reality, the whole picture was shot in a studio." (The smiling chauffeur is Bryan, himself, the only time he or any member of the group has appeared in the cover shot.)

The third album, their first after changing from Warner's to Atlantic, featured an American pin-up, a *Playboy* playmate. The concept for this one is obvious — The beautiful, voluptuous girl lost on the jungle island, *Stranded*, and at the mercy of the elements. Pierre LaRoche, who has made-up such stars as Mick and Bianca Jagger and David Bowie did the make-up for this one. It is the third, and last to date, gate-fold Roxy album, making it possible to employ Bryan's entire concept of the album front and back carrying no album info, names of songs, or pix of the group — for alas, old problem A caught up with him at last.

(Problem A, if you recall, deals with how expensive paper has become these days since people are now living where forests used to grow and be cut down to make paper. Album number four, *Country Life*, is single sleeve, meaning the picture can only take up the front of the album so that the back can be used for all the practical stuff.) As if problem A weren't enough, it came accompanied by problem C, lewd and offensive artwork. Here's the story; "It seems that halfway through the recording of *Country Life*, we decided we needed a little break; we were trapped in London and needed to get away to think some things out — so I took off for Portugal. I was puzzling over the next cover for some time, so I took along Anthony Price and photographer Eric Boman on holiday with me in case an idea came to me in Portugal."

"The band moved into a villa outside a small Portuguese town; simultaneously, a small traveling circus came to town. With this, the village took on the weird, surrealistic aura of a Fellini film. I went into town often, and it was in this bizarre setting (at the local bar) that I met two German girls. They were tourists, students, but also Roxy Music fans. They even had a couple of our albums in their luggage. Naturally I was, err, intrigued with them, and suggested that they pose for our cover. I had been considering the idea of "Country Life" for some time anyway and meeting these girls gave me the idea."

("Country Life" is an elegant English magazine that deals with very wealthy country society; it features extensive photo spreads of proper British Ladies in gardens, staid English Lords in drawing rooms. The covers of the magazine often feature attractive English lasses at the steeple chase or a garden party.) "I decided to create a mock cover for the magazine depicting what these girls were up to." Dressing his young German discoveries in classy underwear he posed them, at 4 A.M., in the garden of his villa. "It was very dark, and I held a flashlight so Eric could focus, because for the actual shot the only light used was the flash of

Eric's strobe just as if these sweet young society ladies had been surprised at play by an enterprising and innovative paparazzi from "Country Life." The picture was startling and accomplished everything I hoped it would — although perhaps a bit more...."

Stuffy old distributor enters the scene now, with the announcement that he cannot display an album that mothers and grandmothers who innocently wander into his record department might see which features two nearly naked women, one of whose (gasp) nipples can be plainly seen through her nearly transparent bra. And so, in this enlightened year, 1976, you can go into any record-store and find Roxy Music's *Country Life* album securely wrapped in dark green shrink-wrap to protect the eyes of the innocent from sin.

"Needless to say," claims Bryan, "I was astounded by this reaction to what I considered merely an amusing and satirical photo. But, Atlantic Records deserve credit at least for not changing the picture, even though they had to face the compromise of covering it.

"The fifth and most recent album, *Siren*, is once more a single sleeve one," Bryan continued, "and it is one of the most fantastic album covers yet. This album's cover girl is the astounding new international sensation, model Jerry Hall." (This TALL Texas teenager had already graced the covers of numerous fashion magazines before Bryan selected her as his Siren. Bryan had never met her when he picked her, but since then they have become frequent companions to chic London niteries as well as turning up together at various parties across this country during Roxy's recent U.S. tour.)

"Anthony created a fantastic siren costume for Jerry which, alas, can hardly be seen in the picture finally selected for the cover. But, I felt you have to pick that picture which works best for the overall concept, and this picture was chosen on that basis; it features Jerry complete with crown and winged heels crawling across the rocks of some towering seaside cliffs in Wales — four hours by train from London. We loaded the whole entourage on a train in the early hours of the morning, so that we could arrive, set up, and spend several hours on the cliffs shooting while it was still daylight. It wasn't easy getting permission to photograph on the cliffs, but we managed."

As for Bryan's two solo albums which have pictures of him on the cover: "I feel that since they're a separate thing — apart from Roxy Music, they shouldn't feature beautiful women, so they might just as well feature me," he laughed, modestly.

Bryan says that Roxy Music will continue its tradition of pin-up covers, and maybe if the trees come back, they'll even return to gate-folds. In my opinion, they're the most consistently exciting album covers being produced right now, and I guess that's pretty appropriate since they are merely the enclosure for some of the most incredible sounds being recorded — a pretty terrific combination Right? □

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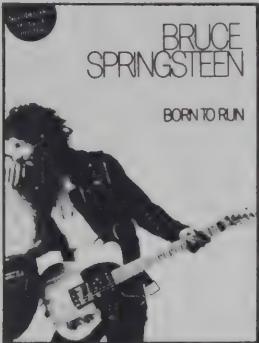
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ROCK & ROLL HOTLINE

The news that Rod Stewart broke up The Faces because his lead guitarist, Ronnie Wood, "was on permanent loan to the Rolling Stones", was no surprise to those of us who have followed this situation for a year. Nonetheless, it is not the whole story. Throughout the Stones 1975 Tour of the Americas, Ron Wood was an integral part of the band, although he diplomatically claimed that he was merely a "temporary replacement" for Mick Taylor. The onstage and offstage chemistry between Woody and Keith Richards particularly was so intense, it just didn't seem possible that after Ronnie honored his commitment to The Faces' US Fall Tour, that he would *not* join the world's greatest rock and roll band on a permanent basis.

When Woody joined the Stones in Montreux for some recording, and then came to New York recently for business meetings with Jagger and Richards ... it seemed even more likely that he was a Rolling Stone.

Yet ... there are still persistent rumours that even if Ronnie is onstage with the Stones when they tour England and Europe this spring, and possibly do a few large U.S. dates this summer, he may *also* be onstage with Rod Stewart one more time when Rod does a concert in England this summer, and also that Woody might stay with Faces Ian



Here's Woody - wearing one of his hats, with Rod.

McLaglen and Kenny Jones if they decide to "re-form" the Faces. Confusing? Well, if anyone could wear these three hats, and be on the road all the time, it's Woody — he's used to it.



Rob Stoner - teamed up with RTR mates.

Bob Gruen

Bassist Rob Stoner, Roger McGuinn, Mick Ronson, slide guitar player (and other instruments) David Mansfield and drummer Howie Wyeth have formed a band. "We really like playing with each other," Stoner told *Hit Parader*, "but so far it's just rehearsals, knocking around some tunes, very low-key. It's a great combination because we're all writers, singers, players, personalities. Not a sideman in the lot." Don't discount the possibility that a recording contract will come out of this combination soon. However, the band is still looking for a name; "Thunderbird" - as had been advertised in some incorrect ads for the group's club appearances - is not their name; and they're interested in suggestions...

Meanwhile, Stoner and his Rolling Thunder Revue tour mates performed with Dylan at the Houston Astrodome in yet another benefit for Hurricane Carter at the end of January.



Joni - worldwide trek.

Joni Mitchell is in the midst of an eight month world tour. In January and February she performed concerts in the U.S., mostly in the South, college areas,

and places she hadn't been to before. March and April see the lady in Asia, with Europe and Great Britain scheduled for May.

Then, if this doesn't sound exhausting enough, Joni - after a few weeks rest back in California in June - takes to the U.S. road again with concerts in major cities missed this winter.

Accompanying Joni on this tour will be the L.A. Express - minus Tom Scott who recently split from this, his former band. The L.A. Express is Robben Ford - guitar, David Leull - woodwinds and reeds, Victor Feldman - keyboards, Max Bennett - bass, John Guerin - drums and percussion (also Joni's current old man...)

The band will open the show with a set of their own, then Joni will come onstage to join them for a few numbers. After intermission Joni will perform solo, then the band returns again to back her up. But if you've seen her, then you know that. If you missed her, don't worry - there is no doubt that some of this massive tour will be at least recorded for album posterity...

Patti Smith (see feature in this issue) has been taking her rock and roll magic across the country. In Boston, at the Jazz Workshop, guitarist Lenny Kaye had to remove a part of the ceiling so he could stand up straight onstage ... Andy Paley played guitar with the band on "Jolene", the Dolly Parton great that Patti wanted to get down pat before the band got to the South. In Washington D.C. John Cale again did the encores on "My Generation" and tossed a guitar back and forth with Lenny Kaye. Atlanta, Cleveland, and California followed, but New York still cannot get over the excitement of the three day sold-out engagement at the Bottom Line Christmas weekend.

Patti was her own opening act as she chanted poetry, traded lines back and forth with the audience, and as she described it just "hung out" with her fans who jammed the place seven times in three nights.

One of the shows was broadcast over WNEW-FM Radio, giving Patti's fans



Richard Creamer

Patti Smith backstage at The Bottom Line with John Cale (left) and Lou Reed (right).

a chance to "bootleg" the concert for their private collections. The encore - "My Generation" - from one of those nights, may be used as the B side of her single, the A side being "Gloria". Under Patti's influence, at various times, dur-

ing that Bottom Line gig were Bruce Springsteen, Lou Reed, Faye Dunaway, Peter Wolf, Richard Dreyfuss, and Patti - producer John Cale (who was also onstage for all the encores.)



Starring in the greatest rock and roll film ever...

The Led Zeppelin film should be out this spring, with much footage of the Madison Square Garden, 1973 concert, live. A preview of their individual fantasy sequences in the film revealed Robert Plant as Sir Lancelot, riding white horse and rescuing blond girl, (you also get to see Robert with wife Maureen and children Karac and

Carmen at home in England); Jimmy Page as The Hermit of the Tarot card; John "Bonzo" Bonham racing cars as his drum solo, "Moby Dick", pounds away in the background; and John Paul Jones riding around on a horse in the nights, escaping from an unknown evil. It's said to be the greatest rock and roll film ever, can you wait?

The amazing Bob Marley is almost finished with his next Island Records' studio album, recorded these past few months in Jamaica. He'll be here by April for another U.S. tour, and then he'll take off for London, dates ...

Unbelievable line: Steve Harley to Michael Desbarres, "Do you think this Bruce Springsteen is a threat to me?" ...

Even though Ronnie van Zant was recently arrested in Hampton Roads, Virginia, for "drinking while standing" (what?) the Hotel Spence, in Nashville, actually invited Lynyrd Skynyrd to stay there when next in town ... Can you believe that James Taylor and Carly

Simon had to move out of their Bel-Air digs because the house had rodents????...

Linda Ronstadt accompanied The Eagles on their recent Australian jaunt ... Does Rod Stewart want to be the next Roger Daltrey?? He's hanging around a lot of Hollywood parties these days ... The Beatles have been offered 30 million dollars to reunite for one night only on July 5th, closed - circuit, satellite around the world, with a resulting film. Offer was made by promoter Bill Sargent ... Favorite idea, Tina Turner winning an Oscar for "Tommy" (Best Supporting Actress) and Roger Daltrey winning Best Supporting Actor for the same film.



Kate Simon

Feelgood - they'll be here soon.

England's Dr. Feelgood, recently signed to Columbia Records, is in an interesting position. Their first U.S. album, "Malpractice", is actually their second English album. But their first English album, "Down by the Jetty", may not be their second U.S. release. The group isn't doing things out of order because they think their first English album is bad, but because they think their second LP is more accessible to American listeners.

Feelgood will soon be here for a showcase tour, but they may avoid New York and Los Angeles to keep things more low-key. □

RECORDS

BAD COMPANY: RUN WITH THE PACK

(Swan Song)



Mick Ralphs says that this album shows that Bad Company are no longer "just a rock and roll group", that this album has taken them to a different place, where they show they are capable of a more varied sound. "I think that a lot of people preferred our first record," Ralphs said, "and this album contains a lot of the force of the first record, with some of the things that we learned from the second."

In Ralphs words: "Live for the Music" is a rock song that I wrote; "Simple Man" is like "Ready for Love" but the lyrics are, well ... I wrote it one night when I was feeling a bit miserable at the cottage. It's about how hard it is to retain your normality in this business. "Honey Child" we all wrote. It just started as a riff at rehearsal, and then everybody joined in, it was really a group effort. "Love Me Somebody" is one of Paul's, it's a nice ballad-type thing, it could even be a country and western song. He sings it with a lot of feeling as he does anything, it's a beautiful song. I think he was a bit reticent to air it to us, thought it was a bit sentimental. "Run With The Pack", well - the lyric can be taken

either way, but it's about having to leave England because of the tax situation. A pack of tax exiles.

"Silver Blue and Gold" is another one of Paul's, a love song. Hmm, lots of love songs. It's a bit Beatle-ish, sort of got Beatle inclinations. A cross between a Stax record and the Beatles. "Youngblood" is done tongue in cheek, really great. I lent Paul one of my Coasters records, and he really liked that one. "Do I Buy A Woman" is another one of Paul's, a different type song again. It's slightly on the acoustic side. "Sweet Little Sister" is one of mine, kind of in the same vein as "Honey Child", "Can't Get Enough", "Movin On" ... I guess I have the task of writing the rock and roll songs. "Fade Away" is the last track, and it's really the somber side of Paul Rodgers, the mysterious side of him. It's great, ending like that, because it kind of makes you wonder what will come next on the next album.

— Mick Ralphs
as told to Lisa Robinson

CAPTURED LIVE, Johnny Winter, Blue Sky Records



Johnny Winter plays happy, free-for-all rock and roll that never fails to bring an audience to their feet, stomping and shouting for more. His

new album is exactly what the title says, "Captured Live". It's Johnny at his hottest, rocking and rolling through "Boney Maroney", "Roll With Me", "Rock N' Roll People", "It's All Over Now", "Highway '61", and "Sweet Papa John". If you've been there when Johnny does it live, you'll find this new album an unusually strong blast of his guitar and vocal style. If you've never seen him in person, close your eyes and listen to this record, it's damn close to being there. My personal favorites are "It's All Over Now" and "Rock N' Roll People", but favorites aside, what I like about "Captured Live" is that it's the first live album I've heard in a long time that is alive.

— Richard Robinson

JOHN CALE: HELEN OF TROY

(Island ILPS 9350)-



Rush to the import shops to get this one; for Island Records may not have the sense to release it in this country. It's no secret that we here at Hit Parader greatly admire the musical genius of John Cale, founding member of the Velvet Underground, solo artiste, producer of Nico, The Stooges, Patti Smith. This is John's third album for Island, and in many

RECORDS

ways, it is the most varied. There are some beautiful cuts, and also some mighty strange ones on this recording. Worth noting:

"I Keep a Close Watch" is a gorgeous ballad; it really should be recorded by Frank Sinatra and turned into a huge hit ... "Pablo Picasso" was written by the lovable Jonathan Richman; how can you go wrong with such words as "Pablo Picasso / never got called an asshole / not like you" and "girls would turn the color of an avocado / when he'd drive down the street in his Eldorado". Only Cale could get together an album that would include a straight blues version of Jimmy Reed's "Baby, What You Want Me To Do?" and the mad "Leaving it Up To You". And only Cale would have a photo of himself on the album cover sitting on a red velvet chair, wrapped in a strait jacket, with a bejeweled woman reaching out at him from a gold-framed mirror. Get it? Me neither.

— L.R.

BOB DYLAN: DESIRE

(Columbia PC 33893)-



Everyone says that they think it's

Bob's best album in years, surely since "Blood on the Tracks". Not being one who is a major fanatic, perhaps I am well equipped to comment on this disc without awe. I haven't *really* swooned over his work since ... oh, *those* days, and yet I like this album more than what he's been turning out recently.

It seems slightly uneven; "Hurricane" has a certain passion, and "Sara" attempts to be revealing. "Mozambique" is a bit too cute, "Isis" was better onstage, "One More Cup of Coffee" sticks in my mind, and "Joey" is absurd. But Rob Stoner explained that he, Dylan, Howie Wyeth, Scarlett Rivera and Emmylou Harris did most of these songs (and some others that they have in the can that couldn't get on the LP) in one night, practically one take. The songs were recorded live, and the feel in the studio that night was that this band was *hot* ... they hadn't played together before yet it clicked.

So ... even though Stoner didn't say it, I can't help but feel that this record was really a demo for the Rolling Thunder Revue. Several months of performing these (and other songs) with these (and other) musicians tightened them up considerably, many of these tracks simply sounded far better onstage than they do here. So I suppose that we'll have to wait for the live RTR double LP to hear the definitive versions. Meanwhile, this serves well as a reference of where Bob Dylan was at this particular space in time; a document, as it were, of that week. Sort of out of a diary, which is perhaps what records should be about anyway.

— L. Robinson

BETTE MIDLER: SONGS FOR THE NEW DEPRESSION

(Atlantic SD 18155)-

Bette's albums always take a long time, there are always rumored difficulties, and they always contain a mixed bag of styles. This album is no exception; it's a strange album, and there are so many different kinds of things on it that it's hard to tell just what she's thinking these days. Perhaps Bette still hasn't managed to find her proper recorded sound, certainly there are troubles with the ballads that she sings. Yet, there are some interesting, and worthwhile cuts.

"Old Cape Cod", which may or



may not be a re-done version of what she once seriously considered putting on her first album (it's probably re-done, the original track had lots of overdubs and was *too campy*), is a great song, done well. "Marahuana" was always one of the Divine's crowd pleasers in the old days, it's about time it showed up on one of her records. "Buckets of Rain", sung with the author - Bob Dylan - is effective, and "Samedi et Vendredi" is cute; you don't need a Berlitz dictionary to figure out that "bienvenus a mes cachmours" means ... yes, *that*.

"Strangers in The Night" will no doubt be a huge, disco hit ... but isn't it enough with the disco music already?? The concept of putting *any* song to this beat is such an uninteresting one...

Bette Midler's talent of liking too much material may be her undoing when it comes to making an album. Despite the rumors that she turned down hundreds of suggested songs, there is too much disorientation here for the album to work as a whole. For those of us who care about her as a performer, it is reassuring that she's still in there trying, her presence is welcome. But one day they'll all wise up and release a live album, it's really when she's at her best.

— Beverly Michaels.

THE RAMONES MEAN BUSINESS

by Richard Hell



The Ramones talk to
Richard Hell about
how they mean
business...



The Ramones are cagey boys. Forest Hills, Queens, was the first cage, now it's Manhattan. (Tomorrow, the world.) The city may be a jungle but to The Ramones it looked more like a zoo. They were all

brought up in the same neighborhood, Forest Hills (get it?), that apart from a certain exaggeration in scale and proximity to New York City looks and feels like 9/10's of the population territory of

the modern USA. (Sounds like a German corporation.) Giant hatchery brown-brick apartment houses along wide hot boulevards, with the spaces in between occupied by blacktop playgrounds, two-

story drugstores with storage space or dentist's offices upstairs, ice cream parlors, fast food and supermarkets. (Elvis Presley, in fact, spent much of his boyhood in a very similar housing development neighborhood in Memphis.) They've known each other for ten years, since their earliest teens.

They hung out at an ice cream parlor called Jan's in the summer, on top floor stairwells in winter. Girls were another species. Dee Dee says, "I didn't have any girlfriend." (Now he has more than he wants. I think he figures "Where were they when I needed them?") When they got really hungry for amusement they would go to the mammoth Alexander's department store in Queens and watch people buy things. (Naturally their ambition now is to see their lp in its record department store in Queens and watch trek to the Empress Diner where you might be able to lay eyes on a Vagrant. The Vagrants were Forest Hills boys and the idols of five boroughs, a rock group now best known for supplying us with Leslie West but at the time true wild stars, wrecking the stage as well as tearing the house down.

Ain't it boring? It's so fucking boring. It's driving me crazy just writing about it. It makes me feel so weak that if "Stranger on the Shore" came on the radio I might break into tears. The first song The Ramones wrote was "I Don't Wanna Walk Around With You," and the second was "I Don't Wanna Get Involved With You," then came "I Don't Wanna Be Learned, I Don't Wanna Be Tamed," soon followed by "I Don't Wanna Go Down to the Basement." So Dee Dee says, "We didn't write a positive song until 'Now I Want to Sniff Some Glue'."

Tommy says, "We're frustrated. From getting up to eating breakfast ... general frustration ... Performing creates more frustration: music is born from it but doesn't relieve it." (Though he adds that recently it's been a higher class of frustration.) The music The Ramones create from these feelings is incredibly exciting. It gives you the same sort of feeling you might derive from savagely kicking in your smoothly running tv set and then finding real thousand dollar bills inside. Some of their more recent song titles are "Blitzkrieg Bop" "Listen to my Heart," "Gimme Shock Treatment," "Babysitter," "Havana Affair," and "Commando." Most of these songs are comprised of six or eight lines that are repeated for two and a half minutes at which point Dee Dee yells "One Two Three Four" and a new song begins. Following are the complete lyrics to "I Don't Wanna Go Down To the Basement"—

*Hey Daddio I don't wanna go down to the basement
There's something down there
I don't wanna go ... Hey Romeo!
There's somethin down there*

When I asked them for the lyrics it took the boys ten minutes to agree on exactly what order these sentences were sung in.

Finally Joey, who must have sung it at least once a week for over a year and a half got his judgement accepted. The Ramones collaborate equally on every aspect of their songs' composition.

Joey's an amazing guy — built like a praying mantis with the coloring of Snow White, never without his oval shades, and — offstage — generally grinning and if you wonder why just look in the direction he's looking and he'll say in your ear, "It's really sick y'know." He has a slight English accent for which I'm grateful because it's probably the only thing that enables him to speak at all. Onstage he wraps himself around the mike stand, sticks out one quivering leg and sings in this incredibly melodic voice reminiscent of the best mid-sixties English pop singers. Though The Ramones songs are usually composed of only three or four chords with virtually no guitar soloing, the songs are placed in a class completely superior to even the most energetic of that type of power rock by the suavity of their melodies.

Dee Dee is the temperamental heartthrob of the group, as you can probably tell by his picture. Johnny plays savage guitar like an athlete, frequently leaving blood on his pick guard and grimacing with determination to get through. Tommy drives the beat and is acknowledged as the spokesman for the group.

I asked The Ramones what music they listened to, who were their rock and roll heroes as kids and this is what happened: Stooges, Roy Orbison, Beatles, Dion, Herman's Hermits (Joey's one offer), Walker Bros. (way they looked), Little Richard, Ricky Nelson (Dee Dee goes:!!!), Ronettes, John Lennon, Shangri-Las, Elvis, Beach Boys ... They're still ratlin' them off and I'm thinkin' I'd better get a little more experience at this interview racket when Dee Dee figures it out: "Anybody with ten hit singles." (That's the true case, but I'd figure it as Tommy heavy on Elvis and Lennon, Dee Dee on Ricky, Johnny on The Stooges and Joey with the Hermits.)

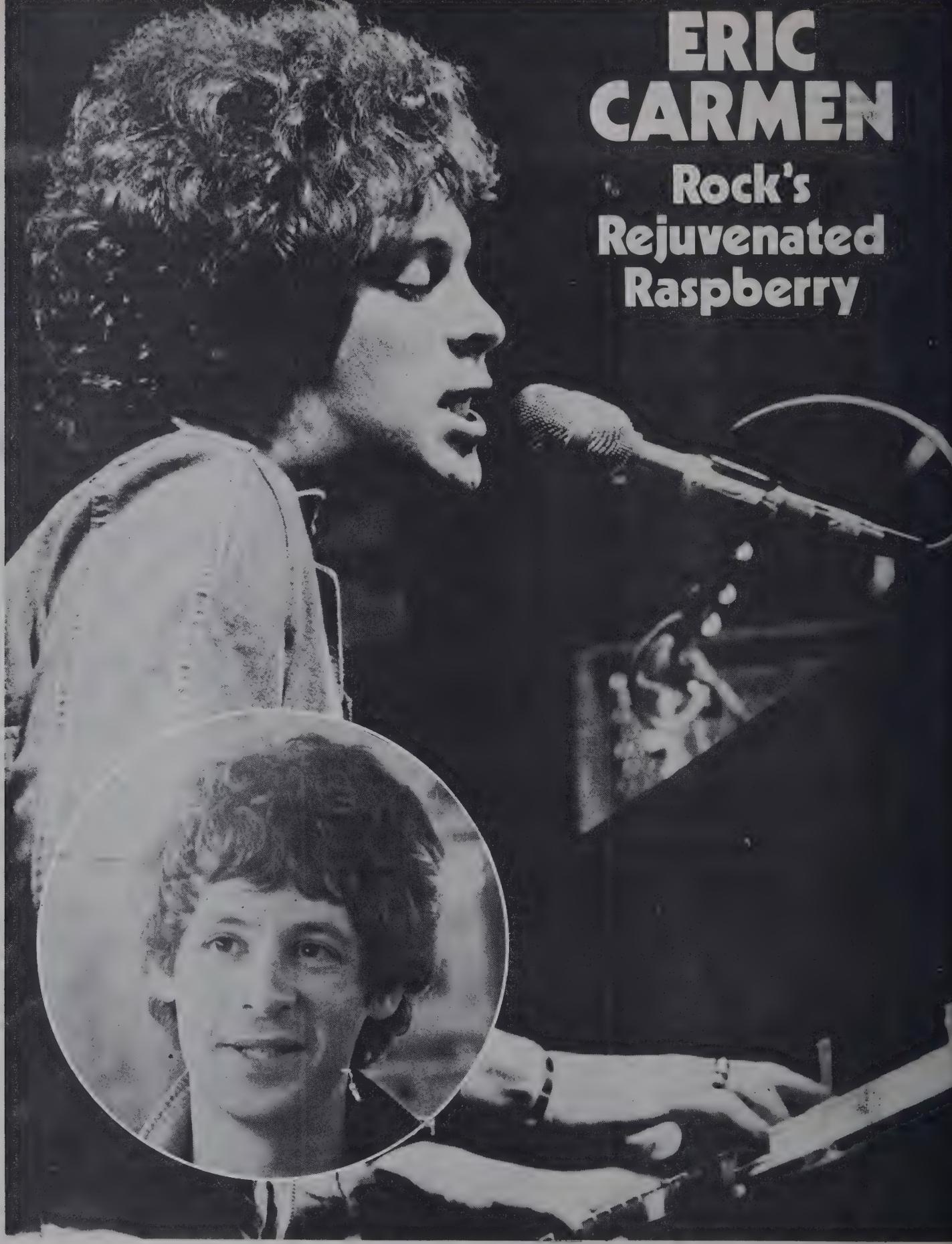
The Ramones were among the original five or six groups drawn to CBGB in New York by Television's "success" there in late 1974. By now a hundred groups must have played there and the club receives calls from all over the country from acts seeking dates simply for the prestige of being able to say they've appeared there. The scene is frantic and the most exciting thing happening in rock music today and probably for the next few years. The ambition level is staggering but what distinguishes the scene as exemplified in the five or six best groups (among which are The Ramones of course) is that they really mean what they are doing. Without being pretentious, they're not just killing time. They use their stagelights like blowtorches to burn away whatever garbage lies can't take the heat, and light up what's left.

Ideally, what The Ramones want is to create hysteria in their audience. If they have a good audience they want to give



The author - himself a member of the Heartbreakers.

more and if it's bad they play with a vengeance, so, either way, they deliver. □



**ERIC
CARMEN**

**Rock's
Rejuvenated
Raspberry**

"With Raspberries ... I couldn't make a complete statement of my own."

When Eric Carmen, Wally Bryson, Jim Bonsanti, and Dave Smalley formed The Raspberries back in 1971, their goal was to stand for something especially fresh and different. Little did they realize at the time, but it was precisely the successful actualization of their plan that led to their downfall and ultimate dissolution.

From the release of their initial album, *Raspberries* was plagued by comparisons to some 1960's groups, most notably the Beatles. They rejected the comparisons, but (to this observer at least) not always so convincingly. Then slowly, aided by hit singles like "Go All The Way" and "I Wanna Be With You", the group began to expand musically and create an image of their own. Unfortunately, the early image geared them as 'teenybop' which immediately closed the door to FM airplay and resulting album sales. They stood for something 'fresh' alright, but it was exactly that stance which kept them off many playlists and out of many magazines. The followup singles were not as successful as the first few, and the albums were constructed more haphazardly than anything else.

No one in particular was to blame for the varied misfortunes of the group, for there were so many varied and compounding problems. For starters, the group was on Capitol Records, a label at the time that preferred to push records by their stars like Helen Reddy, Grand Funk Railroad, and John, George, Paul, and Ringo, to ones by Raspberries. "I kept telling them" Eric says, "that we needed the promotional help — that records by John and Paul were going to be big hits anyway. But it just never worked out right for us there. It was a huge conglomerate and we were lost in the

shuffle." While struggling to change their 'teeny' image, creative entities like "Tonight" and "Ecstasy" were issued, but failed to hit the national Top 40.

After three albums and seven singles, the original group split up, with Eric and Wally staying on with the addition of new members Scott McCarl and Mike McBride. At this point the band began to pick up a wider audience and increased album airplay, but Eric's goals seemed to vary more and more from the Raspberries direction. Carmen sums up his feelings at the time: "Raspberries reached a very select market, and we really couldn't change that. It's like if Pink Floyd decided overnight to be a hit singles group. It just couldn't be done."

Raspberries fourth and final album (*Starting Over*), was their strongest attempt to break into new markets. The single "Overnight Sensation" went Top 20, and the album received critical plaudits, but Eric still seemed dissatisfied. Over the years a large financial debt had been accrued by the group, and the pressures of these obligations began to place severe strains on the band. Album sales were now near expectations (especially coming on the heels of a hit single and favorable critical reviews), and Carmen began to feel locked into an unsatisfying situation. "There were too many differing musical viewpoints within Raspberries and I couldn't make a complete statement of my own. I had to write in a style for everyone else in the band, writing parts to fit other peoples needs and egos." The resulting product, Eric believed, came across as a work lacking in cohesiveness. "No one really knew, when they heard a Raspberries record, who it was — there was no real musical identity."



Ida S. Langsam

"I can write anything I want to write and that's a great feeling..."

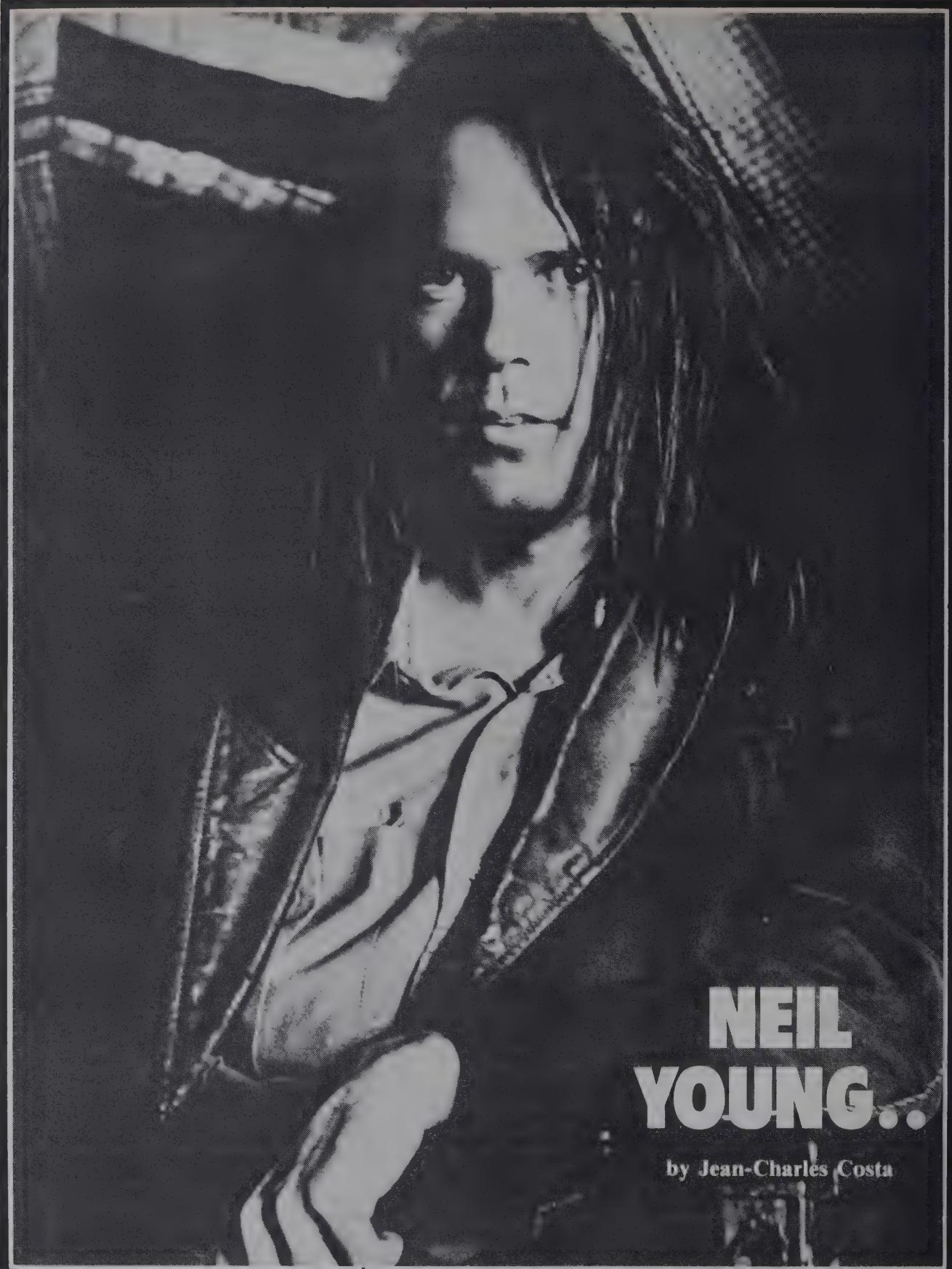
While talking to Eric it becomes clear that he feels the need to prove himself as an intelligent lyricist with a style of his own. He complains: "I love banality for its own sake and for Raspberries I was into writing about teenage love and lust. But people took it seriously and at face value saying stuff like 'this is the total mental output of this clod. He absolutely can't think about anything deeper than this. All he thinks about is teenage lust.' There was a reason for what I was doing, but it was just not understood." Now free from those constraining confines, Eric seems happier: "I can write anything I want to write and that's a great feeling. I'm free to put out personal statements, and how it comes out is all up to me. Succeed or fail, it'll at least be on my own terms."

During the latter part of 1974, Eric knew that Raspberries was headed for its demise. He began writing songs in earnest, even while Raspberries fulfilled their commitments throughout the early part of 1975. This was a particularly difficult period for everyone involved with the group, the quartet having to maintain a grueling schedule in order to pay back debts. Many of the dates were less than satisfying, and more than a few of the clubs less than professional. These months strained everyone's nerves to the breaking point, and when (on May 20th, 1975) their last date as a group was completed, everyone who still had the energy, gasped a long sigh of relief. A prompt hibernation was in order, and everyone tried to gain some rest, relaxation, and sanity.

Soon after, Eric had completed about a half-dozen songs, and four or five prospective record companies flew out to Cleveland to meet him. "They heard me play and sing in my living room, and then we sat down and talked for awhile. I didn't really want to go the route of a demo tape because the companies don't really get to know your personality, or what you want from them, just by listening to a tape. I had enough confusion at Capitol on those accounts. And frankly, I just didn't feel like going into the studio

(continued on page 58)





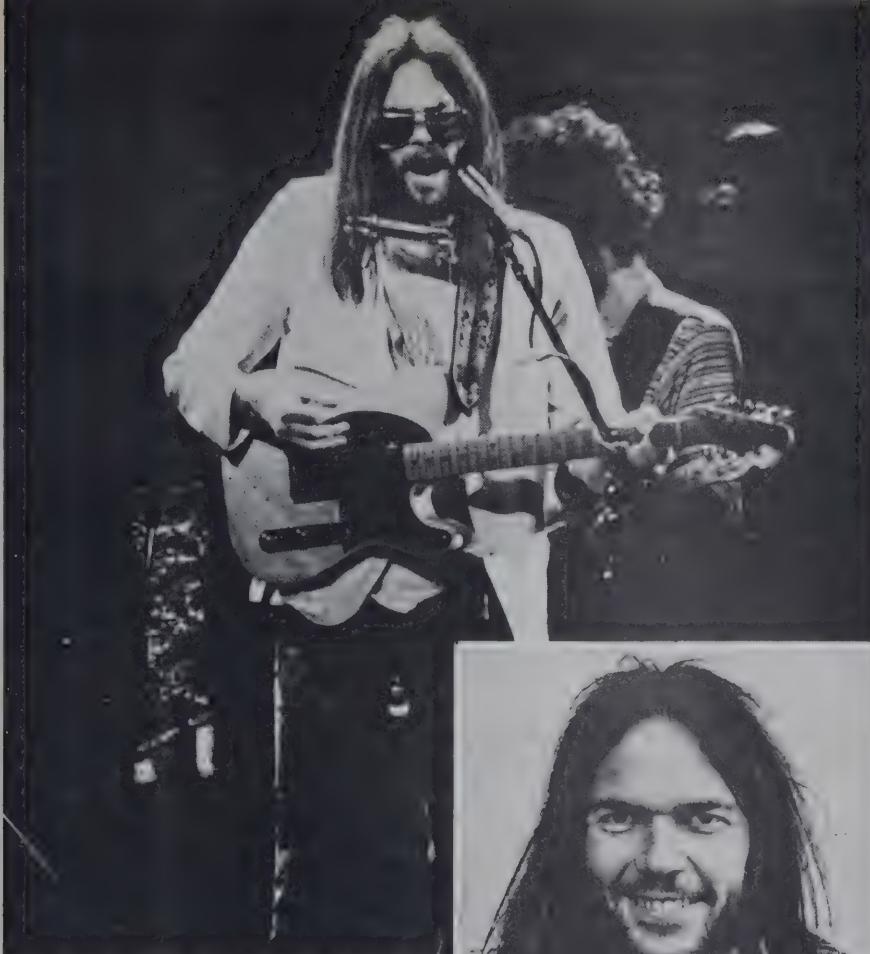
NEIL YOUNG..

by Jean-Charles Costa

"ZUMA." Right away that big, crunchy rhythm guitar sound on the opening track, "Don't Cry No Tears," brings you back to the halcyon Crazy Horse days, the golden Neil Young era that produced "EVERYBODY KNOWS

THIS IS NOWHERE" and parts of "AFTER THE GOLDRUSH." The legendary Danny Whitten has been replaced by Frank Sampedro on second guitar, but those grinding guitars and the "high and lonesome" sound of Young's

vocals immediately recall a cold and gloomy aura that is an integral part of Neil Young's musical personality. Following two stark and jagged-edged endeavors entitled "ON THE BEACH" and "TONIGHT'S THE NIGHT", this

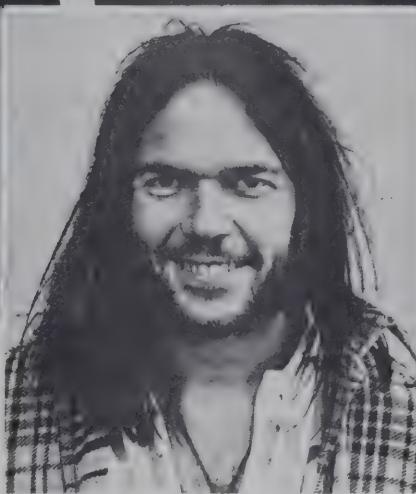


Michael Putland

album pushes hard for mainstream legitimacy, building up and placing emphasis on the instrumental axis with a lot of Neil Young lead guitar in the forefront. Neil's guitar style hasn't really changed, still the "chunka-chunka," scratchy rhythm approach with those angular and treble-y lead lines whining their way around the lyrics.

Neil Young has always epitomized the minimalist tradition in the more recent school of rock "poetry." As far back as the sadly-departed Buffalo Springfield, he packed more imagistic punch in a few terse lines than most of his contemporaries could muster on a whole lyric sheet. While equally talented peers like Bob Dylan and Joni Mitchell won acclaim through long lines of words that were either startling and revelatory or exceedingly harmonious in terms of pure juxtaposition, Young stuck to a basic approach that was often frightening in its simplicity. At the time, lines like "the race of my head and my face was moving much faster" could be considered universal *givens*, with instant applicability to the current neurotic scenario of your choice. For many Springfield devotees, Young spoke the plain and simple truth while Steve Stills bored people to death with his didactic sermonizing.

After "HARVEST," a semi-overripe effort that marked the beginning of a slow glide into a relentless and numbing boredom for Young, he seemed to temporarily vocate his corporeal presence on earth with a couple of throwaway records — a live lp that screamed mediocrity from start to finish and a soundtrack lp for a



home-movie pastiche that did nothing to enhance the memory of the Springfield or early Neil Young. The truth, as Young chose to express it, was becoming just a bit more than painfully obvious. His rich sense of melody seemed to dry up temporarily, giving way to an unabashed primitivism in the studio and on stage that alienated many fans through its thinly-veiled edge of psychotic hysteria. Neil had always possessed the qualities "to bring us right down" within the space of a few selected tracks, but this was pushing it just a bit.

I don't know if he intended it to be, but "ZUMA" represents a triumphant comeback effort for Mr. Young. Although there is a haunting familiarity to some of the words and lyrics — "Stupid Girl" and some Dylanesque chord sequences in other songs — Neil manages to infuse each cut with such energetic "angst" that it gives the whole session a freshly-minted feeling of regeneration. There are guitars all over "ZUMA". The Billy Talbot (bass) / Ralph Molina (drums) rhythm section chugs along triumphantly, fired by the renewed enthusiasm that Young has seemingly brought back to the band. Tunes like "Pardon My Heart" with its eerie, lilting "you brought it all on" chorus show that Neil can still write

beautiful and affecting ballads.

Obviously the general tenor of the lyrics is one of bitterness and rejection, themes that Young has leaned on heavily since the beginning of his career. Although he uses a wide range of imagery that includes winged figures, Cortez, and nautical analogies, he is still obsessed with the double-edged phenomenon of alienation from loved ones and people in general. With Neil, one is never quite sure who is responsible for creating these spaces. Songs like "Stupid Girl" and "Don't Cry No Tears" exemplify an attack directed outwardly towards specific women, while tunes like "Dangerbird" and "Pardon My Heart" offer a much more ambivalent view. In fact, "Dangerbird" alternates between the first and third person through some rather bizarre verse structures, creating a vaguely surreal, omni-directional point of view.

Young starts "Driveback" with the line, "whatever gets you through the night" which John Lennon has already used rather effectively in a song of the same name. One occasionally wonders why he often picks up literal bits of other songs to use in his own recordings. Perhaps he's been influenced by some of the young poets who've been using his lyrics as *found art* in their poetry. In any case, this recurring phenomenon on "ZUMA", makes one wonder if Young is striving for a synthesis of accidental art, or if he's just getting careless. Carelessness is a fairly important factor at this juncture in Young's career. One has to focus in on whether or not the carelessness is due to a genuine desire to capture ongoing rock "ennui" or whether it's due to a little bit too much "tequila farniente."

This time around, Young has once again directed his energies to capturing and putting across as effectively as possible the essence of each song as an artistic unity. The primary concern is emotional impact not just a passive stab at mood recapitulation. Maybe Neil's was just a matter of too much self-indulgence. "ZUMA" shows that he cares about a two-way communication between performer and listener. There is a sense of commitment here. Young has jumped back into his skin with a vengeance. "ZUMA" has been produced (By David Briggs) with a crisp professionalism on all levels, with special care and the implied intent that this album is destined to mean something in the greater scheme of things.

From a personal standpoint — although this is the Neil Young album that all of us "Fans" have been waiting for since "HARVEST" rolled over and died, there is still a vague disappointment after the last track fades into oblivion. Maybe the "whine-iness" that has become such an innate part of the Neil Young persona is beginning to grate a little. During the ebullient sixties his dark mood provided a powerful emotional counterpoint to the goings on, in this era of gloom and recycled sleaze one must ask if anyone really gives a fuck about what Neil Young has to say anymore. □

BOWIE, BOWIE, BOWIE

It continues to be La Bowie's year...



Neal Preston

The news that David Bowie terminated his relationship with "lawyer/advisor" Michael Lippman came just at the time when he was due to begin rehearsals for his two month (34 cities) U.S. tour. However, La Bowie went ahead as planned, with Pat Gibbons handling the business details, and all dates went as scheduled. Rehearsals took place at Keith Richards' house in Jamaica (Keith wasn't there, however) with musicians Dennis Davis (drums), George Murray (bass), Carlos Alomar (guitar), Tony Kaye (ex-Yes, keyboards), and Stacy Heydon - guitarist. Heydon replaced guitarist Earl Slick who had originally been putting the band together ... didn't show up for rehearsals ... and is supposedly being managed by Michael Lippman, so you figure it out.

Most of these musicians played on Bowie's "Station to Station" LP, and although David did say that this show would be "rock and roll", he was very coy about the opening part of it ... (If you've seen it by now, you know what it is). Bowie designed the lighting that will be used by Showco, who is also doing the sound.

In New York recently, Angela Bowie revealed that she and David would do their first-ever TV appearances together, on the "Dinah Shore" TV show in Los Angeles (between the LA Forum concerts) and possibly Rona Barrett. "Dinah wants David to be a co-host," Angie laughed, "and when he asked me how I should be featured we agreed ... guest star".

And if you had any doubt as to whether or not people still wanted to see David, look at these box office figures 48,000 tickets were sold in one day for his L.A. Forum concerts, the rest of the tix went the second day ... and La Bowie broke a box office record selling 10,000 seats in one day at the San Diego Sports Arena. In Vancouver, where the very first concert was held, Bowie drew 11,000 fans the first day of ticket sales. Some "comeback".

The word is that David's debut film, "The Man Who Fell to Earth" - will be on screens late April, early May. While Paramount had been set to distribute the movie, the filmmakers have also been negotiating with others one way or the other, this continues to be Bowie's year. □



Neal Preston

"...Here, on "Soul Train"

The Who return to the U.S. for a one-month tour this March ... These are the dates (although by the time this reaches print, they may all be sold out...)

March 9th- Boston Gardens, Boston, Mass; 10th- Madison Square Garden, New York City; 12th- St. Paul, Minnesota, Civic Center; 13th- Dane County Memorial Coliseum, Madison, Wisconsin; 15th- Myriad, Oklahoma City, Oklahoma; 16th- Tarrant County Convention Center, Fort Worth, Texas; 18th- Salt Palace, Salt Lake City; 19th- McNicholls Arena, Denver, Colorado; 21st- Anaheim Stadium, Anaheim, California; 24th- Portland Coliseum, Portland; 25th- Seattle Center Arena, Seattle; 27th & 28th- Winterland, San Francisco, California.

WHO RETURN



Michael Putland

QUEEN ON TOUR



British supergroup Queen returns to the U.S. for a six week onslaught. Despite rumors that the group was breaking up last year, Freddie Mercury, Brian May, John Deacon and Roger Taylor are back, and stronger than ever with their "Bohemian Rhapsody" hit LP. Here's where you can catch Queen this time around:

January 27th- Palace Theater, Waterbury, Conn.; 29th-30th-

Music Hall, Boston, Mass.; 31st-February 2nd- Tower Theater, Philadelphia, Pa.; February 5th-8th- Beacon Theater, New York City; 11th-12th- Masonic Temple, Detroit, Mich.; 13th- Riverfront Coliseum, Cincinnati, Ohio; 14th- Public Hall, Cleveland, Ohio; 15th- Sports Arena, Toledo, Ohio; 18th- Civic Center, Saginaw, Mich.; 19th- Veterans Memorial Aud., Columbus, Ohio; 22nd-23rd- Auditorium

Theater, Chicago, Ill.; 26th- Kiel Auditorium, St. Louis, Mo.; 27th- Convention Center, Indianapolis, Ind.; 28th- Dane County Coliseum, Madison, Wis.; 29th- Coliseum, Ft. Wayne, Ind.; March 2nd- The Auditorium, Milwaukee, Wis.; 32nd- St. Paul Auditorium, Minneapolis / St. Paul, Minn.; 7th- Berkeley Community Theater, Berkeley, Ca.; 9th-11th- Santa Monica Civic, Los Angeles, Ca.



Andy Kent

"One of the cool things about getting successful in rock and roll is keeping the traditional joys about it ... I ain't gonna pretend that I don't get a kick..."

"I Think That Art And Music Are New Answers For Religion... Rock And Roll At Its Best Is Inspiring. I'd Like To Inspire People."

(Patti Smith talks better about her thoughts than anybody.)

"When I was a kid I was real religious and I would love the idea of communicating with God," said Patti Smith, recalling how she wrote the song "Kimberly" - a song about her sister - on her debut album, "Horses". "I just thought it was so great, because God was such an all encompassing thing. I thought if you could talk to God you could talk to people from other planets. I figured it was like - you know that saying, the key to the treasure is the treasure, I figured if you got to God you'd have everything. Space angels doing what they wanted. I spent all my time praying and I was really trying to get to God through a religion and every single religion I ever got into had so many dogmas and rules that always shut people out."

"My father was an atheist and I was really nuts about my father. Every time I'd get into a religion they'd say - 'well, if your father doesn't do this and this and this then he can't really be a part of this with you', or 'if your mother doesn't do bingo' ... and I couldn't handle it, I was a kid, and couldn't handle that they would exclude ... So by the time I was about twelve or thirteen I just figured well, if

that was the trip, and the only way you could get to God was through a religion, then I didn't want him anymore. That's really what this little rock and roll song is about, you know, but it doesn't come on like sickening cosmic stuff."

"It's about when I was thirteen and my little sister Kimberly was born. I was outside and there was this huge storm brewing and across the street there was a big black barn, it was filled with bats and there was this huge tree, a giant bush. The bush looked as big as the barn and I always looked at them because they were real sinister looking at night, because they were both black and etched against the sky. It was in the country and I have a real horror of the country, it scares me. In South Jersey we lived near a swamp and a pig farm and you could hear crickets and the noises of the wild hogs, like real weird noises. They snort and make real weird screaming noises. And if you're a nervous kid, lying in bed, listening to that stuff ... and my mother and father were away because they were working all the time..."

"I tried to get into that in the song but I got so off the track because I got so involved in the fact that I was holding my

baby sister and I was standing outside and I was sick ... sick of being a Jehovah's Witness, because another thing they said was that there was no place for art in Jesus' world. I had really gotten into art and I said well, what's going to happen with the museums, the Modiglianis, the Blue Period, and they said it would fall into the molten sea of hell and all this stuff because it had no place in Jesus' world, and I went berserk."

"I certainly didn't want to go to heaven if there was no art in heaven and no parents in heaven, and they said 'well - you won't remember anything'. So I said well big deal about going to heaven when you have no memory, no art, no resources for creative spiraling..."

"So I had just quit being a Jehovah's witness and I knew that my mother was going to go crazy when she came home and found out ... I just didn't care anymore and I was looking at this barn with such hatred and I thought, well fuck it, I'm not gonna try and communicate with outside sources, I'm just going to commune with myself. Instead of spending my time praying to outside stuff and to barns and churches and to other



It's so exciting that people are excited about something in rock and roll again. I don't even care if it's me...



"All of us, every guy in the group is so honored to be doing something in rock and roll ... we're all fans..." (Patti's group is Lenny Kaye, Ivan Kral, Richard Sohl, Jay Daugherty. You might notice John Cale in this picture; he accompanied Patti on bass for the "My Generation" encore during her nationwide U.S. tour.)

people, I'm just gonna make up fantasies and stuff and just at that moment a big bolt of lightning struck the barn and it completely went up in flames. And the cool thing about it was that it was filled with rats and bats and flames went rushing up and rats - hundreds of rats, cause it

was about four in the afternoon but the sky was gettin' like ... hundreds of rats ran through the field, everything was in flames."

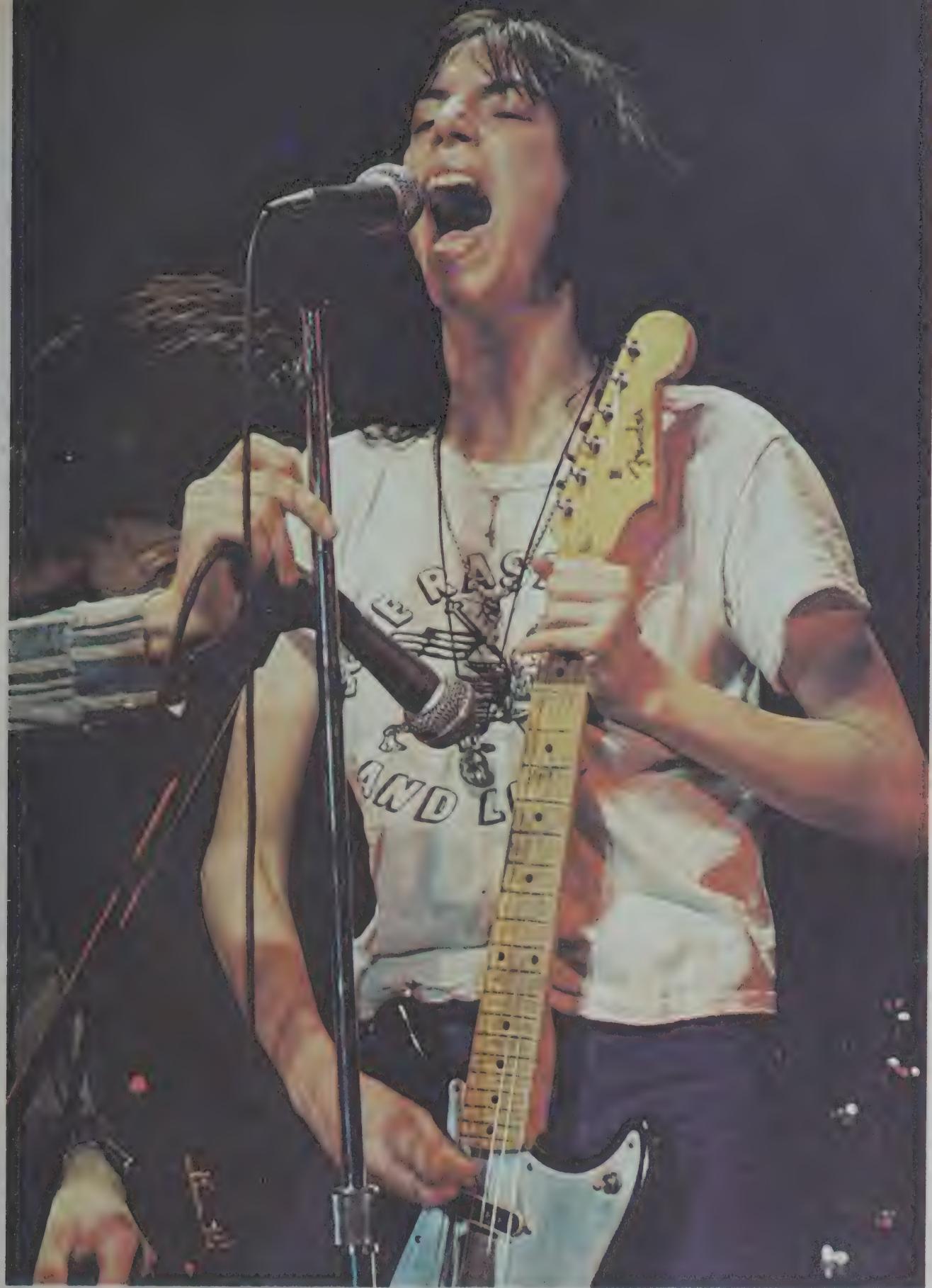
"But anyway, this has been my problem my whole life. I tried to get into Islam and I love the Koran and I love the

Moroccans. I love their aesthetics, I love their mosques, but every time I get into the beauty of a religion, well, their dogmas, they pull the shade down, you know. Religion is always to the exclusion of other people and that's why on my record, or in everything I do, I try not to

"To me art is always translated and transcended..."

"If you don't flower or self-destruct onstage, there's no point..."





Bob Gruen

"I'd rather, right now, be remembered for being a great rock and roll star rather than a great poet."

exclude anybody ... I don't think of stuff like that. When I do my songs I don't think of whether I'm a boy or a girl ... I

mean unless you're trying to do something definite, you know, if I'm looking to try and do a certain thing like give people

a hardon, or something like that. But when I'm doing poems like "Birdland" I
(continued on page 61)

"ONE SMALL STEP FOR MAN.. ONE GIANT STEP FOR SIX NIGHTS AT MADISON SQUARE GARDEN..."

an exclusive interview with Robert Plant

By Lisa Robinson

While vacationing in Greece this past summer, Robert Plant, his wife Maureen and their two children - Karac and Carmen - were victims of a near-fatal auto accident. At that time, it was feared that Robert might never walk again. Recovery was slow, but the word was promising. At first in a wheelchair, Robert eventually walked with the aid of crutches, and then a cane. He still cannot put much weight on his severely injured right foot, and a Zeppelin tour originally scheduled for this past year obviously had to be cancelled. Whereas rumors spread

like wildfire about subsequent Led Zeppelin concerts to be held later this year, Swan Song Records recently announced that not until August, 1976 - one year after Robert's accident - would the doctors be able to assess the actual damage; and not until that time would Zeppelin make any tour plans.

Meanwhile the entire band rehearsed for several weeks in Los Angeles this fall, recorded an album in Munich in record time (18 days) and made plans to release the long-awaited film of their 1973 U.S.

tour. After spending the Christmas holidays with his family in England, Plant - along with John Bonham and Jimmy Page - came to New York for a brief stay. During that time, in this rare and exclusive interview (and the first one since his accident last summer) Robert talked candidly and openly about the accident, the emotional changes he's been through since that time, and his thoughts and plans for the future. Our talk was long, (we hadn't seen each other in nearly a year and had a lot to catch up on); the first installment appears here.

Robert looks great. He doesn't even need the cane, really, to walk ... and (if it's possible) he looks like he's lost a bit of weight. His hair is fabulous; long blonde curls as always, but cut in a way that makes him look ... even younger. And the smile, the twinkling eyes, the jokes are all the same. Dressed in jeans, tight black t-shirt, well-cut black overcoat and a variety of Indian bracelets, rings, pins ... he stops traffic on the street outside the Park Lane Hotel on New York's Central Park South. He was, to put it simply, gorgeous. And in a very good mood.

"Well, I know it's a punk thing to say," Robert grins, "but I really am glad just to be alive. And ... as people o.d. or fall around left and right, I'm sort of standing there shouting, 'wait a minute ... hold on,' you know?"

"This has been the longest, most pensive period of my life. A lot of time to think, and a lot of time to wonder if I'd ever be doing what I do again. Really. I had no choice but to question it because I didn't know how everything was going to turn out. It was a little bit heavy at the beginning, and all I could do was put my mind behind putting it all back together again. And it's worked."

We talked quietly in Robert's favorite N.Y. Indian restaurant, Nirvana. High above Central Park, the restaurant is filled with lovely Indian tapestries and offers a view of a snow-covered park with skating rink and city skyline. The owner greets Robert as an old friend, Robert seems genuinely happy to be

there. "The very fact that I can enjoy the fact that I'm here, in this syndrome again ... talking to Lisa syndrome, magazine syndrome, everything's okay again, virtually."

"That whole accident left me, well it gave me - I suppose you take something good from it, it gave me a fresh appreciation of things. Which, apart from all the posing and laughing and joking, sort of gave me a true perspective of what it is that I'm doing, why I'm doing it and everything. An eye opener, although a painful one."

"I know it's a punk thing to say, but I'm really glad just to be alive..."

"I've had the time to see. Before I was bowled along with the sheer impetuousness of everything we did, we are, and what was created around it. That was knocked off course, the fulcrum was tilted a little. I just really did not know what would be happening six months later. So therefore I had to just sort of think everything anew, instead of just being allowed to sort of go along with the rampaging, the hustle and bustle of what we are about. And in a very, very strange way — being carted out to Malibu, even the way I got there ... lying on my back for thirteen hours in first class!, I couldn't put my leg straight ... I had recovered a bit in Jersey (an island off England) until I

started going loony, because it can be rather boring, y'know. Even in my impoverished state, the mind was already ticking on faraway places, the worst had past. I was ready to fight back, with the help of Benjie ... Of course there were times I thought oh my god will I forever be like this, hopping around on one leg, seen in the L.A. nightspots on one leg. Like a flamingo ... not a pink flamingo, but a flamingo..."

"So I got to Malibu, and I felt right, if I'm going to win this battle it's time for a real close look at yourself rather than go along with everybody saying yeah, this is great, this is it. I sat looking at the ocean until the beach got washed up ... and we had a tour planned, in no way could I have done. So we said what are we going to do?, and we decided to do an album. My mind, which had been taken up with repairing the physical, was taken up with the musical. So, with all the contemplation that the accident had given me time for, and the fact that we agreed to sit down and do an album together, it was quite an eye-opening period. Because not only was I writing lyrics for an album, but just sitting in a chair and singing ... all that strange sort of thing I had never done before. Sitting in an armchair singing ... usually I sit in a high stool, or I stand there and move around a little bit. So then I had the case of having to get myself physically back to normal again, and also make an album."

"And," Plant says, continuing, "it turns out that the lyrics really came from that



period of contemplation where I was wondering Christ, is it all through, is it ended ... and as such, the album is so full of energy because of that primal sort of fight within me to get back again, to get better, to be whole again. There is so much adamanance and determination on that album, fist - banging on the table."

The album was done in Munich in something like eighteen days, a record for Zeppelin who have been known to take months preparing their records. "Well that's it," Plant emphasized, "what were

we going to do, you know? Sit around and mope for a member of the band or get on with what we can do best. So everybody said right, and as much as we hate rehearsing, we rehearsed in L.A. ... What was it like to Return To L.A. ... especially after that accident, how did you feel Going In To The Rainbow, and so forth ... "Well," Robert chuckles, with Benjie cracking up behind a napkin, "it was like a flash of white light." (This stuff reads great, I admonish Benjie who is choking at this point. "I'm going to do

short stories myself when I retire," Robert laughs.)

I interject: was there ever any real doubt that you would be able to continue your career, have to really re-think what you would do in the Future? ... "Well, I have no career," Robert says, "it's basically a wanderlust and an ego - satisfier, you know? And I can satisfy my ego - as could any man or woman, in so many ways, I should think. You do find that those lights do act as sort of a magnet. So



Talking to Black Oak's Jim Dandy is an experience unlike any other; unless, perhaps, you're used to Southern Baptist ministers. He talks in much the same manner that he performs onstage ... fast, energized, with emotion, from the heat. It's very definitely a performance, and you'll understand, therefore, why the answers in this interview take up so much more space than do the questions.

HP: You started out by selling a lot of records when no one in the "business" was really that aware of what Black Oak was doing on the road, isn't that right? *Jim:* Well, yeah ... and then they felt they better get on the wagon. But see, we're in a special situation now, having just signed with MCA, and still owing some albums to Atlantic. Most people don't come to record companies this way, but Mike Maitland at MCA didn't want to wait. He discovered us through TV appearances and live concerts in a period when our records weren't really played that much on radio. See, airplay is the difference. Record sales - we did fine, very respectable in the fact that we've got one on the way to platinum. Our first one, it still sells.

Of course that was done before they got a hold of us and gave us staff producers

who were always telling us what was, and what wasn't, Black Oak. I really don't want to get into that, let's just say that the chemistry was wrong. But the first album no record company had anything to do with that, that was all us. They just let a bunch of country boys do their thing and they figured well, they'll be a concert group and they've got a contract ... but it went gold, right? And they didn't intend on that.

See, now with MCA - they told us go do your thing, do it like you want to do it, anything you want to do, just feel free. And I believe that to be able to be uninhibited like that has enabled us to be a lot freer, a lot more tasteful. Take more time, put more into the music, the album itself has more fidelity. I worked to compliment my voice, and MCA believed in it, and so it comes out better. It could've on the other albums, you know ... but it really just stood out like a sore thumb, which, with a voice like mine can do very easily.

But this is a whole new refreshing attitude. It's like an open door situation up there in their offices, nobody is closing you out, it's not like being with a bunch of pimps, and it's not the kind of industry that's like the old mustache industry, you know? They're new in techniques, they're

new in methods, they are new in philosophy ... the whole concept is idealistic for a record company with Universal Studios ... and plus, they own Yellowstone Park.

HP: What?

Jim: Yes, see one time Jules Stein had to lose some money. He bought that as a preserve, for the preservation of nature, to keep as a park. He wanted to lose money on it as a tax writeoff, and instead - what does it do? It makes more than anything.

HP: Well, MCA seems to have gotten involved with more groups in the past year...

Jim: Yeah, they want to get into a lot of heavy rock and roll, that's why they got us, and believe me, we're still on our way up. You know how they relate to us? And this was flattering ... I really shouldn't even get into it, but they relate to times when - oh, say Sam Phillips was at Sun Records, thought he made a killing by selling Elvis Presley and all his performances. All anybody ever heard about was how he was lewd, obscene, nasty, obnoxious, you know - onstage - outrageous, that's all they could hear.

And at that time he wasn't a success, at least Sun Records wasn't, so they sold him for \$60,000 and everybody was smil-

"We've been flamed for the whole history of rock and roll ... and all the sex and violence and everything that goes with it..."



ing from ear to ear saying 'Oh, you made a killing Sam" ... and that's how they feel with me. You know, somebody ain't done something right, I guess the comparison would be sex appeal and we come from the same part of the country and even had the same religious controversy. We've had people coming at us even in our home state of Arkansas. People asked us to do a benefit, not a benefit really, but a concert to make money to donate a thermograph machine for the treating and curing, hopefully, of cancer.

And we said yeah, we'll get it - 15,000 thousand dollars; one way or another, either out of our pockets or we'll think of a way. And at the same time we were thinking that, we realized that a lot of kids up there in Mountain Home had never had a concert. They were anything short of getting down on their knees and begging, please - play here, y'all live around here. So they said ok, and we told those kids we would do a benefit. We had it all figured out, a place to do it, all the kids said they would clean up the place, and then five days before the concert there was this delegation of preachers and said they protested, they wanted it called off.

'We don't want them in our town, in our community', blaming us for the entire history of rock and roll and talkin' about the sex, drugs and violence that it would bring in. You know, it's all right if it's on TV, if it's in St. Louis, anywhere but right in their own home town. That's such an illness ... it's like an apathy, it needs to be cured and we just said oh bullshit. Then - when they didn't get anywhere with the city council, they said they would pray for rain, and we'll tell our Christian kids not to go. If the Lord is with us it will rain on them kids, and there won't be able to be no concert.

And here we are, we're Christian kids, and that hurt our parents. I mean we had a Christian upbringing, whatever that means, I mean Jesus Christ has been abused and turns over in his grave everyday. Jesus Christ don't respect Jesus freaks, a religious fanatic is something totally opposite what his teachings really are. We don't get the teachings of Jesus anyway, it's the opinions of what happened when he was here. Anyway, it didn't rain that day, it was a cloudless blue day. There wasn't even a fluffy cloud in the sky, and the next day was Sunday and there those people were preaching and it rained. And it was like "With God on our Side" all of a sudden. I thought about that song, we played it before we went to the concert ... I just flashed on it, and thought how Dylan had the balls to do that ... that was before his motorcycle wreck.

HP: What about other political benefits, and stuff ... like with Lynyrd Skynyrd and George Wallace ... all that trouble.

Jim: They didn't have no trouble till they brought it on. They go in and say stuff ... look, I just got back from Washington, D.C. with Representative Bill Alexander. Obviously being the biggest band out of Arkansas, the youth are gonna respond to us, and to those political guys - it's

'What we're really talkin' about is the power of popularity.'





"That first album, they just let a bunch of country boys do their thing ... and it went gold."

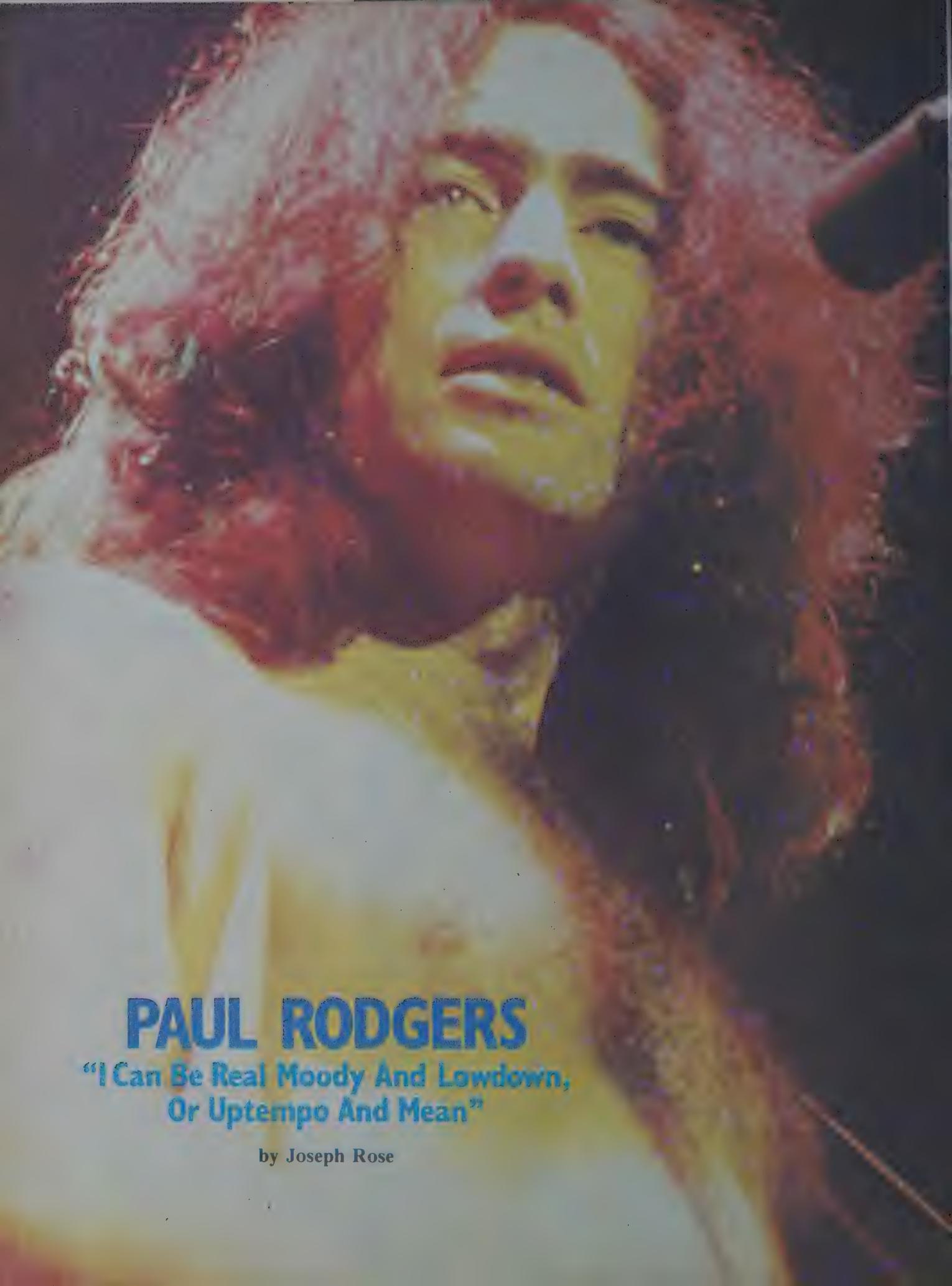
power for them to go to Largo, in the Capitol Center and see 15,000 people comin' there to see us. And the congressman said to me, 'I can't get over it Jim, they listen to every word you say, I couldn't have done that if I tried for 10 years ... I couldn't get that many people to listen to me.' And I said 'well, actually Bill, it took me ten years'...

HP: Do you feel that what you're doing is, in essence, a political thing?

Jim: No, we don't want to be like the Airplane, or anybody else, get too hung up in that vein. I don't draw no lines, no limits on myself ... I will never be a politician or back nobody's campaign. We won't go for those kind of issues, but we will go on causes for the people. We'll work with anybody for the people ... if their intentions are right. You know, if they just aren't trying to get some glory for some good deed, and then go do something else.

We're not the heroes, I mean there really aren't any more Lincolns, people like that ... people rarely come from poverty and end up being great, there are so many machines now, and you have to deal with the lawyers and the law enforcers. All that stuff is a machine. So we deal with it. We believe that you are worse off than who you criticize if you don't try

(continued on page 60)



PAUL RODGERS

**"I Can Be Real Moody And Lowdown,
Or Uptempo And Mean"**

by Joseph Rose

"People ask me, why don't you make a solo album, why don't you go solo and just use session musicians. It's because I can't work with strangers. To me, it's much more than just singing while others are playing. I have to work with people that I know."

Paul Rodgers is lying on his hotel room bed and hardly moving, not a frequent position for him. If Alex Dreier ever relinquished the title of Man on the Go, Paul could validly lay claim to it. But it's about 3 a.m. in the morning after a Bad Company gig, and although Paul has mentioned he'd like to join Boz Burrell and Simon Kirke down in the hotel's nightclub later on, he's let himself get trapped up here in his hotel room by your HIT PARADER correspondent.

What's making it not so painful is that the discussion topic is one of Paul's favorite — his music and Bad Company's, which are really one and the same, as he's just now saying; "It is a band, and that's the way it works. That's the thing I've always believed in ever since I first started.

"We've all experienced the ups and downs of the music business — the real ups and the real downs — and we sort of treat success with respect because it can come and it can go. We've been lucky enough to sort of get our splintered pieces back together again, which not everyone does. And we're not about to let it slip."

"But at the same time, we're not about to become a slave to it, you know. Having experienced certain situations, we've come to realize the important thing is to keep the band and the music together and everyone happy. Because frustration leads to untogetherness and untogetherness leads to nowhere. So it's important for all of us to give everyone the opportunity to have his say and not let him get frustrated. Because it is a band."

It is also definitely a hot band, what with a third big album, "Run with the Pack," out on Swan Song Records and another American tour of large arenas proving Bad Company is no flash in the pan. And the reason for this might just be the insistence of Paul and everyone else in the group that they are a band, a unit of four parts but a unit first and foremost.

An illustration of what this means is in how they record their music. Like the previous two albums, "Run with the Pack" was recorded in under two weeks. "We don't like to spend a lot of time in the studio fucking about," says Paul. "We like to go straight in there, know exactly what we're doing and do it. So there's always a sense of achieving something from one day to the next.

"Some of the numbers we record are already tried and tested on the stage. A lot of the other numbers are just straight off the top of our heads. Some of the numbers we write in the studio, and some of the numbers we get together at rehearsals. Sometimes it's very weird really I don't know quite what happens, because like, say, 'Easy on My Soul' on the "Straight Shooter" album was an old Free number which I just sort of used to plunk about on the piano with. But Boz

"We like to go straight into the studio, know exactly what we're doing and do it."





"I can't work with strangers ... I have to work with people I know. It's a band, and that's the way it works ... That's the thing I've always believed in since I first started."

happened to pick up on it. And because he picked up on it, Simon picked up on it and then Mick (Ralphs) started to get into it and it became a completely different thing. It became Bad Company's version.

"And Simon's number, 'Don't You Weep,' on that album, he'd had for ages. And I started to pick up on that, and then Boz and Mick. Simon writes really sort of deep songs. I range from the same kind of thing to out and out rock and roll, and Mick — well, Mick does, too, really

covers the whole spectrum, just like me. Like I can be real moody and lowdown, or I can be real uptempo and mean, you know.

On both of the last two albums, strings were brought in at times to supplement the basic quartet, and in a previous conversation with Mick Ralphs he had seemed almost apologetic for using them. Was Bad Company that concerned with keeping the albums simple enough to duplicate in performance?

"Yes, we are trying to keep it that sim-

ple," says Paul. "I mean, I wouldn't apologize for putting the strings on because I think — well, what the fuck! I don't have to apologize for putting strings on. I think it works, and that's why we put them on.

"I visualize like, say, after a couple of more albums, using a few strings and things so we might build up a thing of about four numbers with strings on them and get a string quartet for some of the gigs and doing those numbers. But that's in the future. And I don't see anything wrong with that at all, because music's music, and there's no reason why you can't amalgamate two kinds of music — classical and what we do — without it being, you know, that thing of classical rock where it's an obvious disjointed connection. There's no reason why all the different instruments can't be used in a together way to create a sound which is unified, which makes sense as a unit of sound."

So Paul wouldn't be against other instruments being added to the band.

"Well, what I mean to say is that it's a four-piece band, and we won't be adding any more members, which isn't to say that we're gonna restrict ourselves to the four of us. We'll bring people in when the time and the situation presents itself — where we need brass, or we need strings or we need somebody that's a really brilliant pianist, or whatever, for a particular number. We'll do that, you know, whatever the song needs.

"Because we really are so simple that some of the songs need that extra texture, like the chicks we had on 'Don't Let Me Down,' and the brass, too. We basically want to keep it to the four of us, so it's a personal thing between us and the audience, but that doesn't mean to say we discard the idea totally of bringing people in. Not at all. If a number needs it or suggests it, then we'll try it.

"The philosophy of the band is still developing, see. Basically, though, it's a sort of mutual respect thing. We all want to see each other get off, and we all want to see each other happy musically because, as I said before, we've all been through these various frustrations, and we know that it's a pain in the ass not to be able to do what you really want to do.

"I think the general vibe of that comes over to the people because if you are happy doing what you do ... Or let's say if you're not happy doing what you do, you can't pretend otherwise. You can't really fool an audience, I don't think. An

"A lot of the numbers we do in the studio are straight off the top of our heads..."





Michael Putland

"We treat success with respect because it can come, and it can go..."

audience really does know if you like it or not. And if you're getting off, chances are they will. And then the whole thing works."

Any conversation with a member of Bad Company, even one that starts about their recording activities, eventually returns to the most important thing of all to these four wild British lads — and that's live performances.

"Well, the real lifeblood of it is gigs," says Paul. "You couldn't spend the whole time in the studio because the real thing, where you get down, where you find out what works and what doesn't is onstage, in front of people. That's the only place. That's why I like to record numbers when they've been broken in on stage. Because they're so much looser. You know the potential of them and you know some of the ideas that work and some that don't

— and you use the ones that do and the whole thing's better."

One strange thing about Bad Company's essentially simple music is that it gets amazingly tricky at times onstage, especially when Paul feels an urge, as he often does, to leave the song they are doing and explore strange musical territory.

"Yeah," he agrees, with a mischievous twinkle in his eyes. "Well, I like to freak them out a little bit, you know. The thing is that we have a list of songs we're gonna do — A, B, C, D. We're gonna do these songs in this order, and we're gonna do them this way, this arrangement. Then we go so far through the set and all of a sudden the atmosphere hits us — or me — and I'll suddenly do something wildly different and just ... like test out everyone's reactions or something."

"And it's great when they're right there. It's fucking amazing, I'll tell you. That's what I mean about the band. See, you couldn't do that with session musicians or somebody like that. You've gotta know the people; they've gotta know you. They've gotta love you: You've gotta love them. You've gotta have a certain sympathy for each other's mood and particular attitude towards things to come up with a good show."

"We're totally responsive to the atmosphere in the audience, too. If they ain't interested, we're gonna get them interested. If they are interested, we're gonna drive them crazy. You know what I mean. And vice versa. It works both ways. That's what's great about the stage, for which there is no substitute. It's such an adrenalin thing. Because you never know what you're capable of until you get out there and try it. And with everybody getting to know each other and backing each other's ideas up, you can take things further than you ever imagined."

With Bad Company's approach and its talent, there indeed seems to be almost no limit to where they can take their music. □



Michael Putland

"We all want to see each other ... happy musically..."

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The

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DREAM WEAVER

(As recorded by Gary Wright)

GARY WRIGHT

I have closed my eyes again
Climbed aboard the dream weaver
train
Driver, take away my worries of today
And leave tomorrow behind.

Come on dream weaver
I believe you can get me through the
night
Come on dream weaver
I believe we can reach the morning
light.

Fly me high through the starry skies
Or maybe to an astral plane
Cross the highways of fantasy
Help me to forget today's pain.
(Repeat chorus)

The' the dawn may be coming soon
There still may be some time
Fly me away to the bright side of the
moon
And meet me on the other side.
(Repeat chorus)

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DECEMBER 1963 (Oh, What A Night)

(As recorded by Four Seasons)

**BOB GAUDIO
JUDY PARKER**

Oh, what a night
Late December back in sixty three
What a very special time for me
As I remember what a night
Oh, what a night
You know I didn't even know her name
But I was never gonna be the same
What a lady what a night
Oh I, I got a funny feelin' when she
walked in the room
Oh my as I recall it ended much too soon
Oh, what a night
Hypnotizin', mesmerizing me
She was ev'rything I dreamed she'd be
Sweet surrender, what a night.

I felt a rush like a rollin' ball of thunder
Spinnin' my head around 'n' takin' my
body under.

Oh what a night
Oh what a night.

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pany, Inc. and Seasons Music Company.

DEEP PURPLE

(As recorded by Donny & Marie Os-
mond)

**MITCHELL PARISH
PETER DE ROSE**

The sun is sinking low behind the hill
I loved you long ago, I love you still
Across the years you come to me at
twilight
To bright me love's old thrill.

When the deep purple falls over sleepy
garden walls
And the stars begin to flicker in the sky
Thru the mist of a memory you wander
back to me

Breathing my name with a sigh
In the still of the night
Once again I hold you tight
Tho' you're gone, your love lives on
when the moonlight beams
And as long as my heart will beat
Lover, we'll always meet here in my
deep purple dreams.

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WHEN I'M WRONG

(As recorded by B.B. King)

B.B. KING

When I'm wrong I'm wrong
But, baby, when I'm right, I'm on, right
on

When I'm wrong, I'm wrong baby
But with you when I'm right I'm on,
right on
I guess you can see why it's so hard,
baby
For you to keep your man at home.

People talkin' about us baby
Talk's all over town
The people are talkin' about us baby
The talk's all over town
My friends tell me my woman don't
want me
They say, "You fool ... you're just was-
tin' your time."

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BREAK AWAY

(As recorded by Art Garfunkel)

BENNY GALLAGHER
GRAHAM LYLE

I watch the distant lights go down the
runway
Disappear into the evening sky
Oh you know I'm with you on your
journey
Never could say goodbye.

It's not the sun you're trying to find
Something else is on your mind
You need a little space and time
To break away
It's not the place you're going to
It's just a phase you're going through
Though I won't stop you
I don't want you to break away.

Fly across your ocean
Break away
Time has come for you
Break away
Fly across your ocean
Break away
Time has come.

For you to waken in another country
Greet the morning under foreign skies
Leaving me to face another Monday
It's not easy to get by.

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IF I ONLY KNEW

(As recorded by Ozark Mountain
Daredevils)

LARRY LEE
STEVE CASH

If I only knew what wakes me
If I only knew
Then I would be outside walkin'
through the mornin' dew
With you shouldn't be too far
It shouldn't be far away, away, away.

Hey you put some funny lookin' clothes
on, me too
Then we can run around and show our
happy glow.

If I only knew what road went where
If I only knew
Then I would be outside runnin' through
the mornin' air
With you shouldn't be too hard
It shouldn't be hard to see, to see, to see.

If I only knew what it would take
If I only knew
Then I wouldn't make the same mis-
takes that I usually do
With you shouldn't be too hard
It shouldn't be hard to do, to do, to do.

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Steve Cash.

(They Long To Be) CLOSE TO YOU

(As recorded by B.T. Express)

HAL DAVID
BURT BACHARACH

Why do birds suddenly appear
Ev'ry time you are near
Just like me they long to be close to you.

Why do stars fall down from the sky
Ev'ry time you walk by
Just like me they long to be close to you.

On the day that you were born
The angels got together and decided to
create a dream come true
So they sprinkled moon dust in your hair
of gold
And starlight in your eyes of blue.

That is why all the boys in town
Follow you all around
Just like me they long to be close to you.

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TAKE ME

(As recorded by Grand Funk Railroad)

DON BREWER
CRAIG FROST

Come and dance with me, take me all the higher
Put your arms around me, make me feel much righter
Come and love with me, we can move real slow to the music
Come make love with me.

Take me, take me, make me feel your music

Wanna get in deep when it tastes so sweet
Wanna lose my head tonight.

Take me, take me, make me feel your music

Well we ain't gonna stop if we're feelin' hot
Gotta lose our heads tonight.

How many times I tried to make it happen

But you always find a way to say good-night

Tonight we're here alone your mama's out

There's nobody home
I'm a harmless kinda crazy so it's alright.

Take me, take me, make me feel your music

Wanna get in deep when it tastes so sweet

Wanna lose my head tonight.

Take me, take me, make me feel your music

Well we ain't gonna stop if we're feelin' hot
Gotta lose our heads tonight.

I've seen you give me looks that I've read about in books

And I finally had to make you play your hand

There's a reason that you're here and I think it's perfectly clear
But it don't take much to make me understand.

Come and dance with me, take me all the higher

Put your arms around me, make me feel much righter

Come and love with me, we can move real slow to the music

Come make love with me
Come make love, make love with me.

Take me, take me, make me feel your music

Wanna get in deep when it tastes so sweet
Wanna lose my head tonight.

Take me, take me, make me feel your music

Well we ain't gonna stop if we're feelin' hot
Gotta lose our heads tonight.

Take me, take me, make me feel your music

Well we ain't gonna stop if we're feelin' hot
Gotta lose our heads tonight.

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LADY BUMP

(As recorded by Penny McLean)

STEPHAN PRAGER
SYLVESTER LEVAY

Hey, I'm glad you came in here tonight
I'm so itchin' to dance, I can't stand it
And I was countin' on dancin' with you.

It's a Saturday night and I feel all right
So come on let's dance

Look at me all I wanna do is to bump with you

So come on let's dance
Look at me tonight.

Lady Bump
Lady Bump uh uh uh uh
Lady Bump, Lady Bump
Just the music takes me high
They call me Lady Bump.
No I don't need a break cause my hips got to shake

So come on let's dance
Look at me when I feel your hand
Baby it's too much
So come on let's dance
Look at me tonight.

When we hear the music play
You might learn from me in every way.

They call me Lady Bump
Lady Bump it's no lie

Ah Lady Bump, Lady Bump
Just the music takes me high.

They call me Lady Bump
Lady Bump

Lady Bump my oh my
Ah Lady Bump, Lady Bump
Look at me and you knew why.

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LONELY NIGHT (Angel Face)

(As recorded by Captain & Tennille)

NEIL SEDAKA

Lonely night
I cry myself to sleep
Tell me, what am I gonna do
'Cause it's always been you to dry the tears
Always been you to wash away my fears
Always been you each night and day
Now what can I say when love slips away.
Lonely night
I'm walkin' the floor
Tell me, what am I gonna do
Without your precious love, your tender touch
Hey little girl miss you so much

Wish we could turn back the hands of time
To the day when you were mine.

You used to call me angel face
Used to call me angel face
You used to help me thru the night
Make me feel alright
Now all I have is tear drops thru a lonely night
(I can't get ya out of my mind
I can't get ya out of my mind)
Lonely night
(I can't get ya out of my mind
I can't get ya out of my mind)
I promise you I'll change my ways
I promise you love's here to stay
Hey little girl, depend on me
I'll be yours for eternity.
(Repeat chorus)

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MAMA, YOU'RE ALL RIGHT WITH ME

(As recorded by Four Tops)

DENNIS LAMBERT
BRIAN POTTER

Baby, I can't promise you the mornin'
sun
But I'm gonna do my best for my number one
Sugar, I won't let you down
Ain't no mountain we can't get around
Darlin', you know what it takes to ease
my mind
If we don't get all the breaks
It ain't no crime
I am more than satisfied when we turn
out the light
That there's something good you're gonna provide.

Mama you're all right with me
(You keep my head together)
Mama you're all right with me
(No one could do it better)
Mama you're all right with me
And who's gonna disagree.

Sometime I don't treat you good
You don't complain
Sacrifice the things you want
And hide the pain

I don't think you'll ever know what you
mean in my life
But I want to let my gratitude show.

Mama you're all right with me
(You're like sweet music playin')
Mama you're all right with me
(All night you'll hear me sayin')
Mama you're all right with me
I ain't gonna disagree.

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JUST YOUR FOOL

(As recorded by Leon Haywood)

LEON HAYWOOD
MARIA TYNES

Just your fool
Too in love to care
Knowing any time you may leave me in despair
Ev'rybody's somebody's fool
And I guess I'm no exception to the rule
yea
Tho' I'd won your heart
And was in for a treat
But fascination and love are two diff'rent streets.

Just your play thing
All I've ever been
When I needed true loving
A woman and a friend yea.

The love you shown was just a mirage
The way you wrecked my heart was like
sabotage
A foolish fool, yea, can't help myself
And I can't blame you 'cause
Love put me in this jam, yea
'Cause everybody's somebody's fool
And I guess I'm no exception to the rule,
yea.

Just your play thing
All I've ever been
When I needed true loving
A woman and a friend yea.

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CONVOY

(As recorded by C.W. McCall)

**C.W. McCALL
BILL FRIES
CHIP DAVIS**

Uh, breaker, one nine
This here's the rubber duck, you got a
copy on me, pig-pen, c'mon?
Uh, yeah, ten-four, pig-pen, fer sure, fer
sure, by golly, it's clean clear to flag
town, c'mon?

Yeah, that's a big ten-four, there, pig-
pen, yeah, we definitely got the front
door buddy, mercy-sakes alive, looks
like we got us a convoy.

Was the dark of the moon on the Sixth of
June in a Kenworth pulling logs
Cab over Pete with a reefer on an' a
Jimmy haulin' logs

We's headin' fer Bear on "I" one "o"
'bout a mile outa shaky town, I sez pig-
pen, this here's rubber duck an' I'm
about to put the hammer down.

This here's the duck an' a you wanna
back off them hogs?
Ten-four, 'bout 5 miles or so

Ten, Roger, them hogs is gettin' intense
up here.

'Cause, we got a little ol' convoy rockin'
thru the night

Yeah, we got a little ol' convoy, ain't
she a beautiful sight?

Come on and join our convoy
Ain't nothing gonna get in our way
We gonna roll this truckin' convoy 'cross
the U.S.A.
Convoy, convoy.

By the time we got to Tulsa we had
eighty-five trucks in all

But they's a road block on the clover leaf
an' them Bears wuz wall to wall
Yeah, them Smokies as thick as bugs on
a bumper, they even had a Bear in the
air

I sez "Callin' all trucks, this here's the
duck, we about to go a-huntin' Bear."

'Cause we got a great big convoy rockin'
through the night

Yeah, we got a great big convoy, ain't
she a beautiful sight?

Come on and join our convoy,
Ain't nothing gonna get in our way
We gonna roll this truckin' convoy 'cross
the U.S.A.
Convoy, convoy.

Uh, you wanna give me a ten-nine on
that, pig-pen?

Uh, negatory, pig-pen, you're still too
close

Yeah, them hogs is startin' to close up
my sinuses

Mercy sakes, you better back off another
ten

Well, we rolled up interstate forty-four
like a rocket sled on rails

We tore up all uh our swindle sheets an'
left 'em settin' on the scales

By the time we hit that Chi-town, them
Bears was a-gettin' smart

They brought up some reinforcements
from the Illinois national guard.

There were armored cars an' jeeps an'
rigs of every size

Yeah, them chicken coops wuz full a

Bears and choppers filled the skies

Well we shot the line an' we went for
broke with a thousand screaming trucks
and eleven long - haired friends of Jesus
in a chartreuse micro-bus.

Uh, rubber duck to sod buster, come on
there, yeah, ten-four sod buster

Listen, you wanna put that micro-bustin'
behind that suicide jockey?

Yeah, he's haulin' dynamite an' he
needs all the help he can get.

Well, we laid a strip for the Jersey shore
and prepared to cross the line

I could see the bridge was lined with
Bears, but I didn't have a doggoned
dime

I sez pig-pen, this here's the rubber
duck, we just ain't gonna pay no toll, so
we crashed the gate doin' ninety - eight

I sez "Let them truckers roll."

'Cause we got a great big convoy rockin'
through the night

Yeah, we got a great big convoy, ain't
she a beautiful sight?

Come on and join our convoy, ain't
nothing gonna get in our way

We gonna roll this truckin' convoy 'cross
the U.S.A. convoy, convoy.

Uh, ten-four, pig-pen what's your
"20"?

Omaha?

Well, they ought to know what to do
with them hogs out there, fer sure

Well, mercy sakes, good buddy, we
gonna back on outta here so keep the
bugs off your glass an' the Bears off yer
tail an' we'll catch you on the flip flop
This here's the rubber duck on the side,
we gone, bye, bye.

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GROW SOME FUNK OF YOUR OWN

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN
DAVEY JOHNSTONE

Well I looked at my watch and it said
quarter to five
The headlines screamed that I was still
alive
I couldn't understand it
I thought I died last night.

Oh I, I dreamed I'd been in a border
town
In a little cantina that the boys had
found
I was desperate to dance
Just to dig the local sounds.

When along came a Senorita
She looked so good that I had to meet
her
I was ready to approach her with my
English charm
When her brass knuckled boy friend
grabbed me by the arm.

And he said grow some funk of your
own, Amigo
Grow some funk of your own
We no like to with the gringo fight

But there might be a death in Mexico
tonight
If you can't grow some funk of your own
Amigo
Grow some funk of your own
Take my advice, take the next flight and
grow some funk, grow your funk at
home.

Well I looked for support from the rest of
my friends
For their vanishing trick they get ten out
of ten
I knelt to pray
Just to see if he would comprehend.

I dreamed I'd been in a border town
In a little cantina that the boys had
found
I was desperate to dance
Just to dig the local sounds.

When along came a Senorita
She looked so good that I had to meet
her
I was ready to approach her with my
English charm
When her brass knuckled boy friend
grabbed me by the arm.
(Repeat chorus)

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I FEEL LIKE A BULLET (In The Gun Of Robert Ford)

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

Like corn in a field I cut you down
I threw the last punch too hard
After years of going steady, well I
thought that it was time to throw in my
hand for a new set of cards
And I can't take you dancing out on the
weekend
I figured we'd painted too much of this
town
And I tried not to look as I walked to my
wagon
And I knew then I had lost what
should've been found
I knew then I had lost what should've
been found.

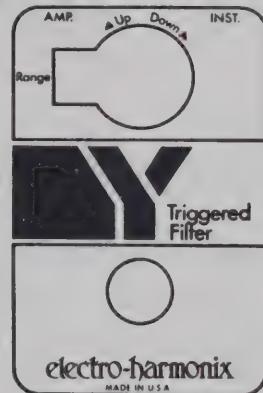
And I feel like a bullet in the gun of
Robert Ford
I'm low as a paid assassin is
You know I'm cold as a hired sword
I'm so ashamed can't we patch it up
You know I can't think straight no more
You make me feel like a bullet, honey in
the gun, in the gun of Robert Ford.

Like a child when his toys have been
stepped on
That's how it all seemed to me
I burst the bubble that both of us lived
on
And I'm damned if I'll ever get rid of
this guilt that I feel
And if looks could kill I'd be a dead man
Your friends and mine don't call
anymore
Hell, I thought it was best but now I feel
branded
Breaking up's sometimes like breaking
the law
Breaking up's sometimes like breaking
the law.

And I feel like a bullet in the gun of
Robert Ford
I'm low as a paid assassin is
You know I'm cold as a hired sword
I'm so ashamed can't we patch it up
You know I can't think straight no more
You make me feel like a bullet, honey in
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TIMES OF YOUR LIFE

(As recorded by Paul Anka)

BILL LANE
ROGER NICHOLS

Good morning yesterday
You wake up and time has slipped away

And suddenly it's hard to find the memories you left behind, remember
Do you remember the laughter and the tears

The shadows of misty yesterdays
The good times and the bad you've seen
And all the others in between, remember

Do you remember the times of your life

Reach back for the joy and the sorrow

Put them away in your mind

For mem'ries are time that you borrow

to spend when you get to tomorrow

Here comes the setting sun

The seasons are passing one by one

So gather moments while you may

Collect the dreams you dream today, remember

Will you remember the times of your life.

Do you remember baby
Do you remember the times of your life.

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DREAM ON

(As recorded by Aerosmith)

S. TYLER

Every time that I look in the mirror
All these lines on my face gettin' clearer.

The past is gone;
It went by like dusk to dawn.

Isn't that the way
Everybody's got their dues in life to pay.
I know nobody knows where it comes
And where it goes.

I know it's everybody's sin
You got to lose to know how to win.
Half my life's in books' written pages,
Lived and learned from fools and from sages.

You know it's true
All these things come back to you.
Sing with me, sing for the years
Sing for the laughter 'n sing for the tears.

Sing with me if it's just for today
Maybe tomorrow the good Lord will take you away.

Dream on, dream on, dream on
Dream yourself a dream come true.
Dream on, dream on, dream on
And dream until your dream comes true.

Dream on, dream on, dream on, dream on

Dream on, dream on, dream on, ah...
Sing with me, sing for the years
Sing for the laughter 'n sing for the tears.

Sing with me if it's just for today
Maybe tomorrow the good Lord will take you away.

(Repeat)

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REMEMBER ME

(When The Candle Lights Are Gleaming)

(As recorded by Willie Nelson)

SCOTT WISEMAN

The sweetest songs belong to lovers in the gloaming

The sweetest days were the days that used to be

The saddest words I ever heard were words of parting

When you said "Sweetheart, remember me."

Remember me when the candle lights are gleaming

Remember me at the close of a long, long day

It would be so sweet when all alone I'm dreaming

Just to know you still remember me.
You told me once that you were mine alone forever

And I was yours 'till the end of eternity
But all our vows are broken now and you will never

Be the same except in memory.
Remember me when I'm gone, for I'll be yearning

For you each night far away on the deep blue sea

Don't cry for me but keep our love light burning

When I'm gone, sweetheart, remember me.

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THE WHITE KNIGHT

(As recorded by Cledus Maggard & The Citizens Band)

JAY HUGUELY

Now at seventy-five or eighty-five or 1-
twenty thunder way
Turn your squelch to the right and in the
night you'll hear some good buddy say
Breaker, breaker gotta picture taker, ole
Smoky's at forty-three.
It's that Japanese toy, that trucker's joy
that everybody calls CB
Yeah, citizen's band keeps up to date
with the fender-benders and the Ti-
juana taxis
And them bears out there a 'flip flop-
pin'.
Oh mercy 'preciate that good buddy,
ah, what's your handle there
And he said, ten four, back door put the
pedal to the metal and let it roar
Hammer down to Macon-town gonna
see my Momma sure
Well the bears are gone, let's bring it on
The Georgia line's out-a sight
Pulled out-a Richmond-town last Saturday
night and my handle is the White
Knight, how 'bout it.
Now ahead of your children and ahead
of your wife on the list of the ten best
things in life
Your CB's gotta rate right around
number four
Course beavers, hot biscuits and Merle
Haggard come 1, 2, 3 you know.
Well, I's loaded down comin' out of Lake
City, I's checking out seat covers, all
young and pretty
When all of a sudden there come a call
over my CB ringin' wall to wall
Said go to double nickels as you hit the
ridge 'cause there's a smokey picture
taker t'other side of the bridge.
All right White Knight, hammer down
you got the mean machine here
Well there I was a streakin' my needle
was a peakin' right around seventy-
nine
That ole diesel juice was a gettin' loose
and ev'rything was fine.
When wall to wall I got a call from a
front door big beer trapper
Said break one ten get down again, you
got a smokey in a plain white wrapper
along.
Well, I jammed my stick, I lost twenty-
eight quick you could hear them gears a
tearin'
I got passed by a beaver in a Camero
and I was cruisin' along
A goin' so slow I could see every button
on that blouse she was a wearin'.
'Course, there weren't but one

Hey there super trooper, yeah that's
that crafty smokey over there with a CB
of his own
Hey White Knight let's slide one off of
the super trooper, come on.
Ten four Back Door, put the pedal to the
metal
What's you waitin' for
If that ole White can't stay in sight
gonna leave you here and say no more,
how 'bout it.
Whoa now, good buddy, that's fightin'
talk
I'll get up there and blow your doors off
Well, I hammered down like I had
wings, little gravels in my wheels goin'
ping, ping, ping
'Bout the time I hit ninety-two I saw
something flashing in my rear view.
Thought to myself that can't be true but
there it was a going blue, blue, blue
uh oh! bubble gum machine done hit
the jackpot
Well, I could see that bear laughing big
a hangin' in tight on the back of my rig.
Right then and there it came to me wall
to wall, uh-hmmm
So in that cold dark Georgia night in the
shadow of smokey bear's blue light
I decided to make me just one more CB
call.
Break one to the super trooper, hey
there smokey ole buddy
Tell me if I'm right, are you my front
door
Or are you the White Knight? Come on,
and he said,
Ten four, Back Door, you in a heap of
trouble, boy, for sure
Gonna read you your rights and treat
you fair
Just pull over there with your rocking
chair
Want you boys to know each other real
well
'Cause you're gonna be sharing the
same jail cell
You make twelve cotton pickers I've
caught tonight running front door as
that White Knight
How 'bout it, forty miles over the speed
limit.
You boys gonna be here a spell
That's it cotton pickers I done been
grounded my tail in jail and my rig im-
pounded
So when you're coming through the
Georgia night
Don't never get no front door called the
White Knight.
Smokey, I'm gonna pull that ole CB out
by the wires
I don't care if it is a Johnson.

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KEEP HOLDING ON

(As recorded by Temptations)

BRIAN HOLLAND
EDDIE HOLLAND

Into this life a woman brought me
Since I've been here a woman taught
me

Don't worry 'bout what you can't con-
trol
Do your best and leave the rest alone
Keep holding on

Sometimes your back is against the wall
Keep holding on
You've gotta keep holding on
Well, well you've got to enjoy each day
to survive

'Cause you'll never get out of life alive
You've gotta celebrate every day you
live oh
I still remember when I was just a child

My mother held me in her arms
Mother said there'll come a day
When I can't shelter you from all the
troubles life will put you through
Just keep holding on
Don't let nothin' get around you
Keep holding on
You've gotta keep holding on
Son gotta keep holding on.

In every life there's a mountain you
must climb
Well sometimes your dreams you've got
to leave behind
I remember when mama said you've
got to keep holding on
Don't let nothin' get you down
Keep holding on
Get on up and keep holding on
Stand up and be a man
Keep holding on, oh.

Hold on, hold on, hold on
Hold on, hold on, hold on.

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ONLY SIXTEEN

(As recorded by Dr. Hook)

SAM COOKE

She was only sixteen, only sixteen
I loved her so
But she was too young to fall in love
And I was too young to know
We'd laugh and we'd sing and do funny
things
And it made our hearts glow
But she was too young to fall in love
And I was too young to know.

Why did I give my heart so fast?
It never will happen again
But I was a mere child of sixteen
I've aged a year since then

She was only sixteen, only sixteen
With eyes that would glow
But she was too young to fall in love
And I was too young to know.

Then why did I give my heart so fast?
It never will happen again
But I was a mere child of sixteen
I've aged a year since then
She was only sixteen, only sixteen
But I loved that girl so
But she was too young to fall in love
And I was too young to know
But she was too young to fall in love
And I was too young to know.

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DO IT WHILE YOU CAN

(As recorded by Billy Preston)

BILLY PRESTON
BRUCE FISHER

While I'm here
Let me sing my song
Oh Lord 'cause I know
That my time ain't long
Oh no, oh ah
Oh Lord.

While we're here let us make some love
Let us all thank the lord above.

Waste of time is a waste of faith
Do something good for the human race.

Do it while you can.

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YESTERDAY'S HERO

(As recorded by John Paul Young)

HARRY VANDA
GEORGE YOUNG

When I walk down the street
See the people who stop and stare
And say haven't I seen that face
somewhere a long time ago
When I walk down the street
See the stranger who says:
"Why, Hi," with a "How you going,
Buddy," when you walked on by
I thought I'd say hello
They say: Haven't I seen your face
before
Weren't you the boy that used to live
next door
Weren't you on television ev'ry night
Haven't I seen you 'round.

Take a look at me
I'm yesterday's hero, yesterday's hero
That's all I'll be
Take a look at me
I'm yesterday's hero
And yesterday's hero is all that I'm
gonna be
I don't get together, make a new start
and be somebody better
All that I'll be if I don't get together
now.

When you walk down the street
If you know me, then pass me by
If you wonder what I'm doing don't ask
me why
I don't read the news
When you walk down the street
If you're sorry then don't feel bad
If you followed my story then just be
glad you ain't in my shoes
Because, haven't you seen my face
before
Yes, I was the boy who used to live next
door
Yes, I was on television ev'ry night
Haven't you seen me 'round.

Take a look at me
I'm yesterday's hero, yesterday's hero
That's all I'll be
Take a look at me
I'm yesterday's hero
And yesterday's hero is all that I'm
gonna be
I don't get together, make a new start
and be somebody better
All that I'll be if I don't get together
now.

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(As recorded by George McCrae)

H.W. CASEY
R. FINCH

Honey I

I'll live my life for you girl oh

Honey I

I'll live my life for you girl oh

Honey I

I'll live my life for you girl.

'Cause ev'ry day I need you in ev'ry way
Oh hear me babe
Hear what I say.

Honey I

I'll live my life for you girl oh

Honey I

I'll live my life for you girl oh

Honey I

I'll live my life for you girl.

In a special way that pleases you
Oh hear me babe
Hear what I say.

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LOVE HURTS

(As recorded by Nazareth)

BOUDLEAUX BRYANT

Love hurts, love scars

Love wounds and mars any heart not
tough nor strong enough to take a lot of
pain, take a lot of pain

Love is like a cloud

Holds a lot of rain

Love hurts

Love hurts.

I'm young I know but even so I know a
thing or two I've learned from you
I've really learned a lot, really learned a
lot

Love is like a stove, burns you when it's
hot

Love hurts, love hurts.

Some fools rave of happiness,
blissfulness, togetherness
Some fools fool themselves I guess

But they're not fooling me

I know it isn't true, no, it isn't true

Love is just a lie made to make you blue

Love hurts, love hurts.

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FANNY BE TENDER WITH MY LOVE

(As recorded by Bee Gees)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

First I rise, then I fall
Seems like you don't want the love of
this man at all
And it's sure been a lonely time
Right up to the time I met you
So if you take a love like mine.

Be tender with my love
You know how easy it is to hurt me
Fanny, be tender with my love
'Cause it's all that I've got and my love
won't desert me.

So you say to yourself, boy, you're out of
your brain
Do you think I'm gonna stand here all
night in the rain?
And it's the start of a love affair
The moment when I first met you
And if you want I'll take you there.

Be tender with my love
You know how easy it is to break me
Fanny, be tender with my love
'Cause it's all that I've got and my love
won't forsake me.

With my love, our love will seal it
together
Oh, with our love, you made a promise
you'll always love me forever.

Be tender with my love
You know how easy it is to hurt me
Fanny, be tender with my love
'Cause it's all that I've got and my love
won't desert me.

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PALOMA BLANCA

(As recorded by The George Baker Selection)

HANS BOUWENS

When the sun shines on the mountains
And the night is on the run
It's a new day, it's a new way
And I fly up to the sun.

I can feel the morning sunlight
I can smell the new-born hay
I can hear God's voices calling from my
golden skylight way.

Oh, La Paloma blanca
I'm just a bird in the sky

Oh, La Paloma blanca
Over the mountains I fly
No one can take my freedom away.

Once I had my share of losing
Once they locked me on a chain
Yes they tried to break my power
Oh I still can feel the pain.

Oh, La Paloma blanca
I'm just a bird in the sky
Oh, La Paloma blanca
Over the mountains I fly
No one can take my freedom away
No one can take my freedom away.

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SOMEWHERE IN THE NIGHT

(As recorded by Helen Reddy)

WILL JENNINGS
RICHARD KERR

Time

You found time enough to love
I found love enough to hold you tonight
I'll stir the fire you feel inside
Until the flames of love enfold you.
Laying beside you lost in the feeling
So glad you opened my door

Come with me

Somewhere in the night we will know
Ev'rything lovers can know
You're my song, music too, magic to end
I'll play you over and over again
Loving so warm moving so right
Closing our eyes and feeling the light
We'll just go on burning bright
Somewhere in the night.

Sleep

When the morning comes
And I'll lie and watch you sleeping
And you'll smile

When you dream about the night
Like it's a secret you've been keeping.
Laying beside you lost in the feeling
So glad you opened my door

Come with me

Somewhere in the night we will know
Ev'rything lovers can know
You're my song, music too, magic to end
I'll play you over and over again
Loving so warm moving so right
Closing our eyes and feeling the light
We'll just go on burning bright
Somewhere in the night.

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THE TRACKS OF MY TEARS

(As recorded by Linda Ronstadt)

MARV TARPUN
WARREN MOORE
WILLIAM ROBINSON

People say I'm the life of the party
'Cause I tell a joke or two
Although I might be a laughing loud
and hearty
Deep inside I'm blue.

So take a good look at my face
You'll see my smile looks out of place
If you look closer it's easy to trace
The tracks of my tears.

Since you left me if you see me with
another guy
Seeming like I'm having fun
Although he may be cute
He's just a substitute 'cause you're the
permanent one.

So take a good look at my face
Oh you'll see my smile looks out of place
A look a little bit closer it's easy to trace
The tracks of my tears.

Oh I need you, need you
Hey hey yeah
(Outside) I'm masquerading
(Inside) My hope is fading a (just a
clown)

Oh yeah a since you put me down
My smile is my makeup I wear since my
break up with you
Baby take a good look at my face
Oh you'll see my smile looks out of
place.

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TAKE IT TO THE LIMIT

(As recorded by Eagles)

RANDY MEISNER
DON HENLEY

All alone at the end of the evening
And the bright lights have faded to
gloom
I was thinking 'bout a woman who
might love me
I never knew
You know I've always been a dreamer
Spend my life running 'round
And it's so hard to change it
Can't seem to settle down
But the dreams I've seen lately
Coming down
They're all turning out and burning out
and turning out the same.

So put me on a highway
And show me a sign
And take it to the limit one more time.

You can spend all your time making loving
You can spend all your love making time
If it all fell to pieces tomorrow
Would you still be mine?

And when you're looking for your freedom
Nobody seems to care
And you can't find the door
Can't find it anywhere
When there's nothing to believe in
Still you're coming back, you're running back,
you're coming back for more.

So put me on a highway
And show me a sign
And take it to the limit one more time
Take it to the limit
Take it to the limit
Take it to the limit one more time.

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ALL BY MYSELF

(As recorded by Eric Carmen)

ERIC CARMEN

When I was young I never needed
anyone
And makin' love was just for fun
Those days are gone
Livin' alone I think of all the friends I've
known
But when I dial the telephone nobody's
home.

All by myself
Don't wanna be all by myself any more
All by myself
Don't wanna be
All by myself any more
Hard to be sure sometimes I feel so
insecure
And love so distant and obscure
Remains the cure.

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LET THE MUSIC PLAY

(As recorded by Barry White)

BARRY WHITE

One ticket, please
Lord have mercy, everybody's here
Hey, what's goin' on, man?
She's at home, yeah, she's at home,
yeah, she's at home.
Let the music play
I just want to dance the night away
Here, right here, right here where I'm
gonna stay all night long
Let the music play on
Just until I feel this misery is gone
Movin', kickin', groovin'
Keep the music strong
Oh, let it play on and on
Let it play on and on
And on and on and on.
I think I'm gonna be alright (ha, ha, ha)
If I can make it through the night, oh
Lord
I'll just pretend she's here with me
I'll close my eyes, her face I'll see
I know it's make believe, but it's the
only hope for me.
(Repeat chorus)

I've got to hide what's killin' me inside.
Let the music play
I just want to dance the night away
Here, right here, right here where I'm
gonna stay all night long
Let the music play on
Just until I feel this misery is gone
Movin', kickin', groovin'
Keep the music strong
Oh, let it play on and on
Let it play on and on
And on and on and on.
I think I'm gonna be alright (ha, ha, ha)
If I can make it through the night, oh
Lord
I'll just pretend she's here with me
I'll close my eyes, her face I'll see
I know it's make believe, but it's the
only hope for me.
(Repeat chorus)

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ERIC CARMEN

(continued from page 21)

and wasting a lot of time, energy, and money on a demo." The person who impressed Eric the most was Clive Davies, the head of Arista Records, who came across as "the most artist-orientated individual, as opposed to the more bureaucratic type. I also knew that at Arista there wasn't anyone doing what I was doing. There was no conflict at all with anyone on the roster."

So Arista it was, and Eric recruited a band from Cleveland, promptly began intensive rehearsals, and finished composing new material. This went on through most of June and July, and then the entire outfit came up to New York where they began recording in early August. Although Eric writes and arranges his songs, he is quick to share credit with producer Jimmy Ienner: "-Jimmy is so much more than a producer. That's why I dedicated the album to 'Ricky' (that's Eric) and 'The Tooth' (that's Jimmy). It's the two of us working together." Eric details the creative process: "Initially I send a tape to New York and see which songs Jimmy likes and which ones he doesn't. This time he liked them all, but I dropped one that I didn't like. Then he came out to Cleveland to hear the band and arrangements so he could get a feel for what the finished product would be like. His production often overlaps into arranging, and my arranging often flows into production — it's not all as clear-cut as credits may indicate. I suppose I think more in terms of live performance and Jimmy thinks more in terms of the record. The mediums do require different emphasis."

Eric describes his new band: "The new lineup is not an outgrowth of Raspberries (although Mike McBride is a holdover). It is really a whole 'nother thing. At most we'll do four or five Raspberries songs in an hour and a half show. And those'll be the ones more associated with myself like 'Overnight Sensation', 'Starting Over' and a couple others. The live band is totally behind every tune. They are absolute musicians, incredible singers, reasonable, rational, and refreshing in their attitude. When I play live I'll be able to get whatever sound I want — I've always wanted that full harmonic sound and now I have it. On the road we're the Eric Carmen Band, and on record it's just Eric Carmen."

As to the album itself, Carmen has clearly moved into new territory for himself, especially on the production and vocal end. Its creation was not entirely easy: "The album really took a lot out of me. I wrote the songs, sing them all, and also arranged the whole thing. That meant writing out all the horn and string parts myself. I worked incredibly hard on this record, and didn't cut any corners. For instance, on 'All By Myself' we had fifty string players in the studio at once. People said it was the largest string section in memory for a pop record. In all,

including recording and mixing, it'll be almost 500 hours in studio time alone." At something like \$100. plus an hour, Eric's put together an expensive little piece of plastic.

Lyrical, Eric is more introspective and personal than ever. "Some of the songs seem very depressing, but there are some very 'up' songs as well. They just reflect a certain time of my life. It should be the last time I deal with the Raspberries situation in such autobiographical detail. (Eric's point of view is well documented on 'No Hard Feelings'.) This is the first time I had complete control of the album, even on down to the artwork and cover. We really took the time to plan and work everything out and I'm satisfied. On some Raspberries albums I didn't know what the cover was going to look like until I saw it in the stores. I've finally produced a cohesive work that has an identifiable Eric Carmen sound — Raspberries never had that. And at Arista they're backing the artist, not a particular single. That makes me feel good."

As to his future, Eric sees the establishment of his own career of prime importance, before deciding to take on other projects: "I would like to produce other people and I will, but frankly I don't want to do it until I'm independently wealthy enough to do it sheerly for enjoyment. I've had some offers, but turned them all down for precisely that reason. Production is an amazing job — an incredible amount of work, especially on the mental and psychological end which few people realize. You have to know just how the record will sound like finished, even before you step into the studio." He smiles: "I would rather produce Lesley Gore or Ronnie Spector than Gladys Knight or Barbra Streisand, because they're more compatible with what I have to offer. I realize the big names would sell more, but that's not going to be my primary concern."

Some Carmen critics contend that he is too busy borrowing from the Beach Boys, Who, Beatles, and Phil Spector to be totally convincing. Eric points to his solo album as the first legitimate manifestation of his own style: "In terms of everything on there, I think it can't be thought of as derivative. With Raspberries I was never totally in control, and now there are certain standards that must be met. For instance we can't leave our need for a well tuned acoustic piano up to the whims of each individual club. If you left it to them I'd wind up playing on \$10. equipment and a two foot stage. Like at one place Raspberries played, we did a sound check and said 'ok the monitor is alright, where's the PA?'. The owner pointed to what we thought was the monitor and said 'that's the PA!'. We almost fainted on the spot." Although Eric Carmen has been accused of looking back in the past, he now seems dedicated to the present and future. He's ready to stand on his own feet and his confident attitude can be summed up by his nose-thumbing of rock's less elegant circuit: "Listen, I'm not going to play crappy bars anymore!!" □

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Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

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Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

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JIM DANDY

(continued from page 39)

to get involved with what you criticize to better it.

If you criticize, try and get involved in fixing it; like I went and talked with those congressmen, and it blew their minds that I could sit there and talk with them about this stuff the same way I'm talking to you about it here. And it's gratifying to me that a country boy from the cotton paths can sit there and stump them on stuff they don't know what to say about.

HP: They don't expect that.

Jim: No. A view, an opinion, gumption enough to tell them. Once they realized that they didn't have the kind of magnetism to talk to that many people no matter what age they were, it got down to realizing whether or not it was show business or politics, or whether it's just plain business. What we are really talking about is the power of popularity.

HP: Do you feel very committed to the idea of being an entertainer?

Jim: Oh, I enjoy being an entertainer too. And yes, I do feel obligated and committed to what I've convinced everybody on as a cause and like a vehicle for them as fans and us as a vehicle to let out these anxieties and aggressions of the day and times; it sure is a chaotic music, cause it's true rock and roll in it's true sense because of it's chaotic order. It's the day and times music formed in time - opposed to a period where and when parents were



sayin', some things are not meant to be known - Jim. Also, don't turn right, don't turn left, because man knows too much - he created the atom bomb and they freaked out and they didn't want those kids to do nothing and the kids said - like Carl Perkins - you do anything you want, just don't step on my blue suede shoes, because I want to have my life, my youth.

I know youth has more to offer. And they knew they were supposed to have a better time than they were having, and they had to grow up too quick. So rock and roll became the order, and here we go baby. It ain't got the humble pride and contentment of country music, which I think is beautiful if somebody reaches that and they aren't broken to it. I mean reaches it by mellowing out instead of being broken in spirit and having to cry in their beer — there's two kinds of country music to me.

HP: How do you feel about being in New

York? Do you hate it?

Jim: That's hard to generalize, darlin'. As a city, I like no city. I relish the thought of living in the city not at all. And New York is the epitome of a city, yet it's invigorating and stimulating on a level of media and communication, although I could do without that ... if we could do without cities all over the world. But of course there's a lot of people stuck here, can't get out. That's why I feel obligated to come here. It's going to be a long, cold, hard winter. I think they need more bands to come here and play some hot rock and roll.

HP: Do you have any troubles traveling across the country?

Jim: Trouble, no. Nothing we can't handle, there ain't no trouble for us. Nothin' but a little hill to a high step...

HP: How about that "southern band" thing, do you relate to that?

Jim: Well, a lot of people have tried to capitalize on that, but way back - before it was no big thing we were Black Oak Arkansas and everybody knew we were from the South and we never tried to capitalize on that. I'd rather be known as from the world. Sure we're from the south, and we're a southern band, but why make a big deal out of it. But I don't really believe in that kind of patriotism, I think we should all believe that we all live on the same dirt cloud in the sky and the same way with rock and roll music ... our music is for the world. □ Questions asked by Lisa Robinson.

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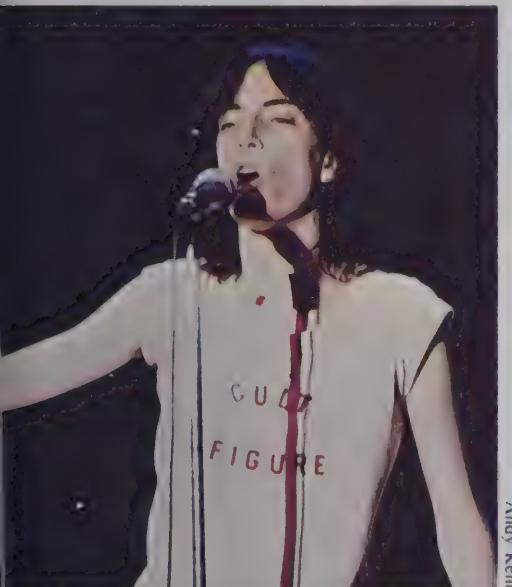
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PATTI SMITH

(continued from page 29)

don't think of any of that. If I want to talk about Arabs having assassinating rhythm in one breath and talk about Zion in the next breath and that, it's all great to me. The imagery of religion is fantastic, but I can't get into the dogma..."

"The one cool thing about music, or the one cool thing about art is that it's not to the exclusion of anybody. That's why I think art and music and all those things are the new answers for religion. People desperately want to believe in something, but because every time they try to believe in something they're given a bunch of rules, it doesn't happen."



"And I don't want to take the joy out of music for me now; one of the cool things about getting successful in rock and roll is keeping the traditional joys about it. I ain't gonna act cool and pretend that I don't get a kick, I mean it's so exciting, it's so exciting that people are excited about something in rock and roll again, I don't even care if it's me."

"All of us, every guy in the group is so honored to be doing something in rock and roll, we're all fans of rock and roll, and the idea that we're doing this thing I think rock and roll at its best is inspiring, I'd like to inspire people to see us, or hear us, and go away and just do their own ... I get just as excited as anybody in the audience does when it's a good show. A good show is when we're hated or loved if you don't flower or self-destruct onstage there's no point. A good show would be a polite show, a middle class show, like a ranch house. I'm as much a fan of this whole experience ... everyone of us is."

"There is a certain kind of humility in the group that I never want to go."

"To me, art is always translated and transcended. I remember when I used to draw and stuff, I used to do a drawing every day. I would get up, I couldn't sleep, my hands would ache if I didn't do a drawing. Then one day it suddenly went

(continued on next page)

PATTI SMITH

(continued from page 29)

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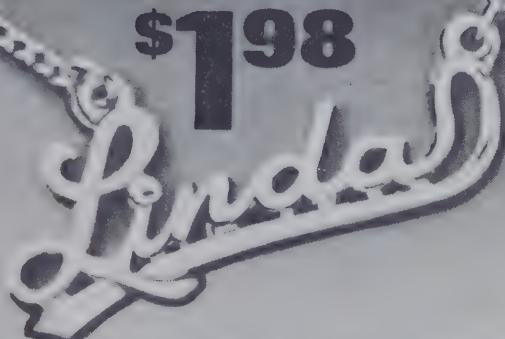
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cold, it wasn't a struggle anymore, I was just a good artist. And almost the next day I started doing poetry, and I've been struggling with poetry - struggling with language now for almost four years. I have things in my notebooks, unpublished .. great stuff, but I'm not struggling anymore. The struggle now is when I'm performing. On the stage, the way I used to when I was in the middle of trying to get some special tension in a drawing or trying to get the exact graphite word. To exactly translate your dream of expression ... into realization. And I see a way of performing, you know,

or I have a vision of what a performance can be. And struggling toward that is just as exciting, and just as heavy, as struggling to write the perfect poem. I'd rather the Stones put out another great album, or Dylan put out another great album than put out a book of poetry."

"Records are so great, and you can only be a rock and roll performer at a certain stage of your life. Right now - if there's anything I'd rather be remembered for, it's being a great rock and roll star rather than a great poet."

"And people are really old-fashioned about art, even now. They still have a real

academy approach to art. They constantly want me to separate the art from the rock and roll, and I think they're selling me - and rock and roll - short. I would rather hit the highest point of a form that we, our generation, created ... I mean the rules of poetry were created and broken by other generations ... this is what I want to be remembered for doing. For the first time in my life, the really neat thing about performing, is that it gives me a chance to live for the moment." □

(These remarks were told to Lisa Robinson in two separate conversations during the latter part of 1975.)

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But, your Astral Body can do many things that your physical body alone can't, for it is part of the Fourth Dimension—an (invisible) sea of electrons which flows in, through, and around the physical, giving it form and substance. Your Astral Body can flow right through solid matter, materialize in plain sight of others, perform every one of the functions of your physical body—sight, hearing, taste, touch, and smell—all the while being controlled by you!

You can control your Astral Body by giving it certain specific commands—**METAPHYSICAL COMMANDS** which I spell out for you in plain English in my new book, "Meta-physics: New Dimension of the Mind." For instance, you can command your Astral Body to . . .

• **MATERIALIZE IN FRONT OF SOMEONE AT A DISTANCE**—Your Astral Body is invisible because it is super charged with electrons vibrating at invisible speed. It can, however materialize in plain sight of everyone, as a "thought-form," by vibrating more slowly. In this manner, it is possible to "remind" someone—at a distance—of your presence!

• **"BLEND" YOUR THOUGHTS WITH THOSE OF SOMEONE ELSE**—Since your Astral Body is an invisible extension of your own—with a mind that is an extension of your own—it is possible to "blend" this mind with the mind of someone else to find out what he or she is thinking, and even implant your own thoughts in the minds of others!

• **DUPLICATE ANY OBJECT IN EXISTENCE AND MAKE IT YOUR OWN**—Your Astral Body exists and is part of the Fourth Dimension—a sea of tiny electrical particles from which all matter is formed. By giving your Astral Body an Electromagnetic Command to duplicate some object—an expensive piece of furniture, for example—it pulls the particles in the air together to form a solid replica of that which you desire!

• **LIFT AND CARRY OBJECTS, TRANSPORT THEM TO YOU FROM A DISTANCE**—You can command your Astral Body to lift solid objects, using its own concentrated energy—such as lifting a pair of dice and making them roll the way you want.

• **"READ" OTHER PEOPLE'S PAST AND FUTURE**—Since, with your Astral Body, you can "tune in" to the thoughts of any person, all memories and future plans of his become an open book to you.

• **HEAL THE VERY CELLS OF YOUR BODY**—Your Astral Body can help heal you if you are

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Scholars, when editing and cataloging Aristotle's writings, realized that not all of the information was about the natural physical world. In the process, Aristotle had accumulated information that was "outside" the physical world or "non-physical." This "non-physical" information was filed as "Meta-physics," literally meaning "After-physics." This information, "after," "above," or "beyond" the physical, held the attention of many people through the ages, including philosophers, theologians, scholars and scientists. It was described in different ways: Ultimate Reality, First Principles, Miracle Power, Metaphysical Power, Divine Mind, Cosmic Mind, God, Faith, Intuition. In the 20th century some call it Energy, Astral Projections, Precognition, Inner Space.

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sick, keep you healthy, strong and youthful—add years to your life! If your body is rundown, tired or "old" it can charge and rejuvenate the very cells of your body with its own vibrant electron energy to make you look and feel years younger!

• **TALK TO THE COSMIC MIND, RECEIVE HELP IN EVERY MATTER**—Your Astral Body is your only true means of communications with the higher Spirit Plane. In this manner, it is possible for you to talk to the Cosmic Mind, just as you would to family or friends, and receive help and guidance in every matter!

How To Command Your Astral Body To Bring You Ever Increasing Abundance

Why am I so positive this technique will work for you? Because it has worked for thousands of other men and women in all walks of life—and is working for them right now! People like . . .

Jane C., a secretary who had been working for the same firm for three years and thought she deserved a raise in salary. But her boss was the grouchy, penny-pinching type. So after learning the Metaphysical Command for projecting her Astral Body, she mentally projected her mind into her boss's mind, and stated: "Jane deserves a raise. You will give her a raise of ten dollars a week."

A short time later, her boss called her into his office. There was a strange expression on his face and he said: "I don't know why I'm doing this, but I feel you deserve a ten dollar raise in salary!"

A lady who had a 17-year-old daughter, came to one of my lectures at Carnegie Hall. She was a widow, and though she had worked hard to bring up her daughter, they never had more than just enough to get along. After this lady learned the Metaphysical Command for controlling her Astral Body, she bought a sweepstakes ticket. By maintaining an "astral grip" on this ticket, she caused her number to be chosen—and won a grand total of \$144,000!

In my files I have hundreds of such instances of men and women who have used this metaphysical principle and who have attracted sums of money ranging from ten thousand dollars to

MEET THE AUTHOR

Anthony Norvell is a world-famous psychic investigator, known to thousands (through his books and articles) for his amazing discoveries in the realm of the occult. Here, for the first time, he presents the sum total of his investigations in the secrets of ancient India, China, Tibet and Greece.



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ROBERT PLANT

(continued from page 33)

you come to terms with your position. I now think that my life at home is as exhilarating on its own level as the life that I've led with Zeppelin, and it is that way. Benjie, who was responsible for making me sound brilliant onstage but hardly really knew me before all this, went up to the farm while I was away and saw it for himself ... what a great thing it is there.

And that's the sort of thing a lot of rock and rollers go through when they get home ... the sort of stallion dragging his foot in the dust, not knowing where to move next. That hasn't happened at all, I'm quite at peace with myself, especially now. The very fact that I'm talking to you today is yet another flash of white light."

"It's all like new days for me, very new days."

"Before I was bowled over with the sheer impetuousness of everything we did, we are, and what was created around it ... I had to think everything anew..."

"And as for Maurine, I've heard all these stories about the horrible things that supposedly happened to her as a result of the accident. But it's just not true. She's as pretty as ever, and we're both improving. It'll still take quite awhile for the both of us, it's taken quite awhile already. But I'd like to think that she's come out with it with as much

freshness as I have from it."

Robert added that he would return home to England in February, "and I defy you to find me, I defy you to hear me do anything ... even fart in the United States for twelve months after that." WHAT?? NO TOUR? A discreet silence. What about all the rumors ... "Well, I guess people thought that by January, that would be five months after the thing happened, and I'd be okay again. There was talk of 'well, if he's better, we'll do it.' But — I didn't start taking steps until January 1st. I was in Paris, drunk, and it was a new year so I took a step. One small step for man, one giant step for six nights at Madison Square Garden."

(Next issue: Robert talks about the new Zeppelin album, his thoughts on future touring, the British "tax exile" situation, and more contemplations on life.) □



"If I'm going to win this battle it's time for a real close look at myself rather than just go along with everybody saying this is it..."

"There is so much adamance and determination on this new album, fist-bang-ing on the table..."



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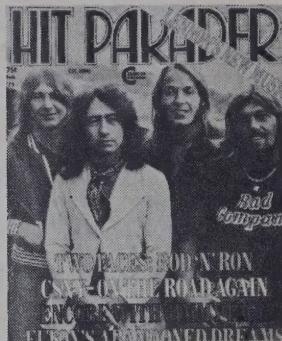
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JAN. '75

Todd Rundgren
Jimmy Page
Eric
Eagles
Mahavishnu

"Can't Get Enough"
"Sweet Home Alabama"
"I Honestly Love You"
"Tin Man"
"Higher Plane"
"Beach Baby"



FEB. '75

Paul Rodgers
Rod Stewart
Elton John
Crosby, Stills, Nash & Young
Ron Wood

"Whatever Gets You Thru The Night"
"The Bitch Is Back"
"Eye of the Tiger"
"My Melody Of Love"
"When Will I See You Again"
"Sha-La-La (Make Me Happy)"

also available

AUG. '75

Queen Smash The U.S. With British Flash
Straight Shooting From Bad Company
Hit Parader Interview: Jim Dandy
Led Zeppelin: 1975

SEPT. '75

Hit Parader Interview: Ian Hunter
Elton John Under Attack
Trains And Buses And Planes And Joe
Walsh
How To Live - The Grateful Dead

OCT. '75

Aerosmith's Steven Tyler: What You See
Is What You Get
1975 Stones ... In the U.S.A.
New York Bands
Hit Parader Interview: Robin Trower

NOV. '75

John Cale
David Bowie
Hit Parader Interview: Paul Rodgers
Todd Rundgren
Little Feat Come Out In The Open

DEC. '75

John Lennon
Aerosmith: They Ain't So Tough
Ace: From The Pubs To The Top Of The
Charts
Hit Parader Interview: George
Kooymans
Rock And Roll And Freddie Mercury

JAN. '76

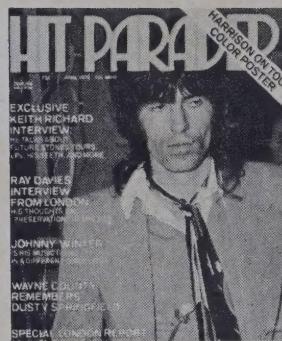
The Doobie Brothers
Patti Smith: The High Priestess Of Rock
Hit Parader Interview: Mick Jagger And
Keith Richards
Eric Clapton: The Nightmare That Lasted
Three Years



MAR. '75

John Lennon
Pink Floyd
Mick Jagger
Alice Cooper
Electric Light Orchestra

"You Got The Love"
"Do It (Til You're Satisfied)"
"Nobody"
"Boogie On Reggae Woman"
"Kung Fu Fighting"
"Angie Baby"



APRIL '75

Johnny Winter
Keith Richards
Raymond Douglas Davies
George Harrison
Fripp & Eno

"Lucy In The Sky With Diamonds"
"Ain't Too Proud To Beg"
"Cat's In The Cradle"
"Junior's Farm"
"The Best Of My Love"
"Mandy"



JUNE '75

Jim Dandy
David Essex
Pete Townshend
Led Zeppelin
Velvet Underground

"Movin' On"
"Sally C."
"No Song"
"Remember What I Told You To
Forget"
"99 Dream"
"Lady Marmalade"



JULY '75

Ian Anderson
Rick Derringer
Alice Cooper
Ron Wood
Bryan Ferry

"Jackie Blue"
"Emma"
"Philadelphia Freedom"
"Feel The Need"
"Turn To Stone"
"Chevy Van"

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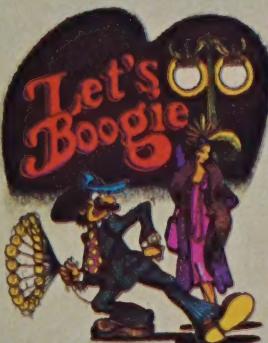
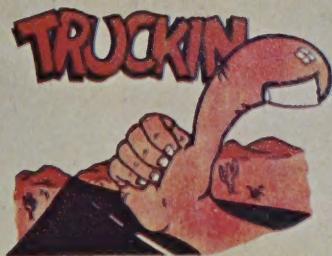
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